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Byron's Gigantic Illuminated Stage Pictures

Beginning this evening, for five evenings and four matinees, Charles MacGeach's presentation of Byron's Illuminated Stage Pictures will be given at Parson's Theater…. The exhibition is described as a genuine novelty of considerable interest and on a large scale. It consists of hundreds of life-size pictures of stage scenes of popular plays recently produced in New York and elsewhere, all taken by flashlight by Joseph Byron, an art photographer of New York. The exhibition was first given at Charles Frohman's Criterion Theater, New York, and was pronounced by an audience of critics and connoisseurs as unprecedented in scope and dimensions. The show was subsequently repeated at the New York Casino and other theaters, afterwards, two seasons ago in this city.

Hartford Courant, May 25, 1903

Readers of the *Gazette* may be surprised to see a winter scene with snow on the cover of a Summer/Fall issue. The picture is appropriate for the actual season in which this issue has been produced and illustrates the feature article.

It has taken considerable time to get this issue out, largely because I had to write almost the entire issue myself. The feature article is based on a talk that I gave at one of our conventions several years ago, but I had to go over my original research again and document all of the sources. The article is rather lavishly illustrated, and some of the illustrations will be more effective when reproduced in color once the issue is posted online.

This issue also contains a robust selection of research paper summaries in The Research Page, as well as reviews of several important books, including two reviews contributed by Sarah Dellmann and Dick Balzer. Magic lantern scholars have often bemoaned the lack of attention given to the magic lantern by serious scholars. The time may have come to abandon that particular meme—the outpouring of important new books on the magic lantern, many by members of our society, as well as the increasing number of journal articles, indicates that magic lantern scholarship has come of age.

You will have noticed that this issue is designated as the Summer/Fall 2014 issue. There are two reasons for this. First, the issue is 40 pages long, up from the typical 24, so to avoid breaking the society's printing budget, I have combined the material into a single issue. Second, this will allow me to catch up more quickly to the normal schedule of publication.

For that to happen, I need more material for the *Gazette*. A number of people, members of the society or not, are currently doing research related to the magic lantern, so why not contribute something to the *Gazette*?

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The Magic Lantern Society of the United States and Canada

Announces Its Fourth Annual

$500 Student Essay Award

The Magic Lantern Society of the United States and Canada is pleased to announce its third annual Student Essay Award contest.

We welcome submissions related to the culture, practice, and study of the lantern, from the 1600s to the present, anywhere in the world, but most especially in America or Canada.

Entrants must be enrolled in a graduate or undergraduate academic program at the time of submission. Students may submit essays originally written for academic courses, but may not submit anything previously published in print or online. Submissions should be written in English and should be thoroughly documented with literature citations. Heavily illustrated articles are welcome. Previous winners are not eligible.

All submissions are due electronically by May 1, 2015.

The award, which consists of a monetary prize of US $500, will be announced in the summer of 2015, and the essay will be published soon thereafter in *The Magic Lantern Gazette*. The winner also will be invited to make a presentation at the Society's Convention, to be held near New Orleans in the fall of 2016.

Please send your submissions (in Microsoft Word format) to the editor of *The Magic Lantern Gazette* (address at left).

Byron's Gigantic Illuminated Stage Pictures

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In 1900, an unusual magic lantern show opened at the Criterion Theater in New York. Entitled "Byron's Gigantic Illuminated Stage Pictures" (Fig. 1), each program consisted of about 200 lantern slides of stage plays, photographed by Joseph Byron, the leading stage photographer of the era (Fig. 2).[1] Scenes from the plays were accompanied by an actor who provided narration. A published program for the exhibition suggests that about nine or ten plays were included in each evening's performance, with a change of program each night.[2] After opening in New York, this lantern slide show traveled for several years to a number of smaller cities in the Northeast, including Hartford, Connecticut; Boston, Lawrence, and New Bedford, Massachusetts; and some towns and cities in Maine, ending its run in about 1903.

Fig. 1. Poster advertising Byron's Gigantic Illuminated Stage Pictures in Lawrence, Massachusetts. Museum of the City of New York.

Fig. 2. Joseph Byron and his family in 1887. Wells collection [original in the Museum of the City of New York].

Some years ago, I was fortunate enough to purchase a large number of lantern slides of Byron's stage photographs (Fig. 3). These were previously in the collection of the Museum of the City of New York, which holds a large collection of Byron images. Whether the slides I purchased are the ones actually used for "Byron's Gigantic Illuminated Stage Pictures" is uncertain—for one thing, a 1903 published program for the show suggests that at least some of the slides were colored, whereas most of mine are in black and white.[3] Nevertheless, my slides undoubtedly include many of the images that appeared in the lantern slide show. Some of my slides are in numbered sets, and there are even inter-title slides designating different parts of the program (Fig. 4). Most of the plays depicted in my slides are included in the published program, so we can use these slides to reconstruct the nature of the lantern slide show. In this article, I first describe this unique lantern slide show and then place this exhibition the broader context of Joseph Byron's career as a stage photographer.

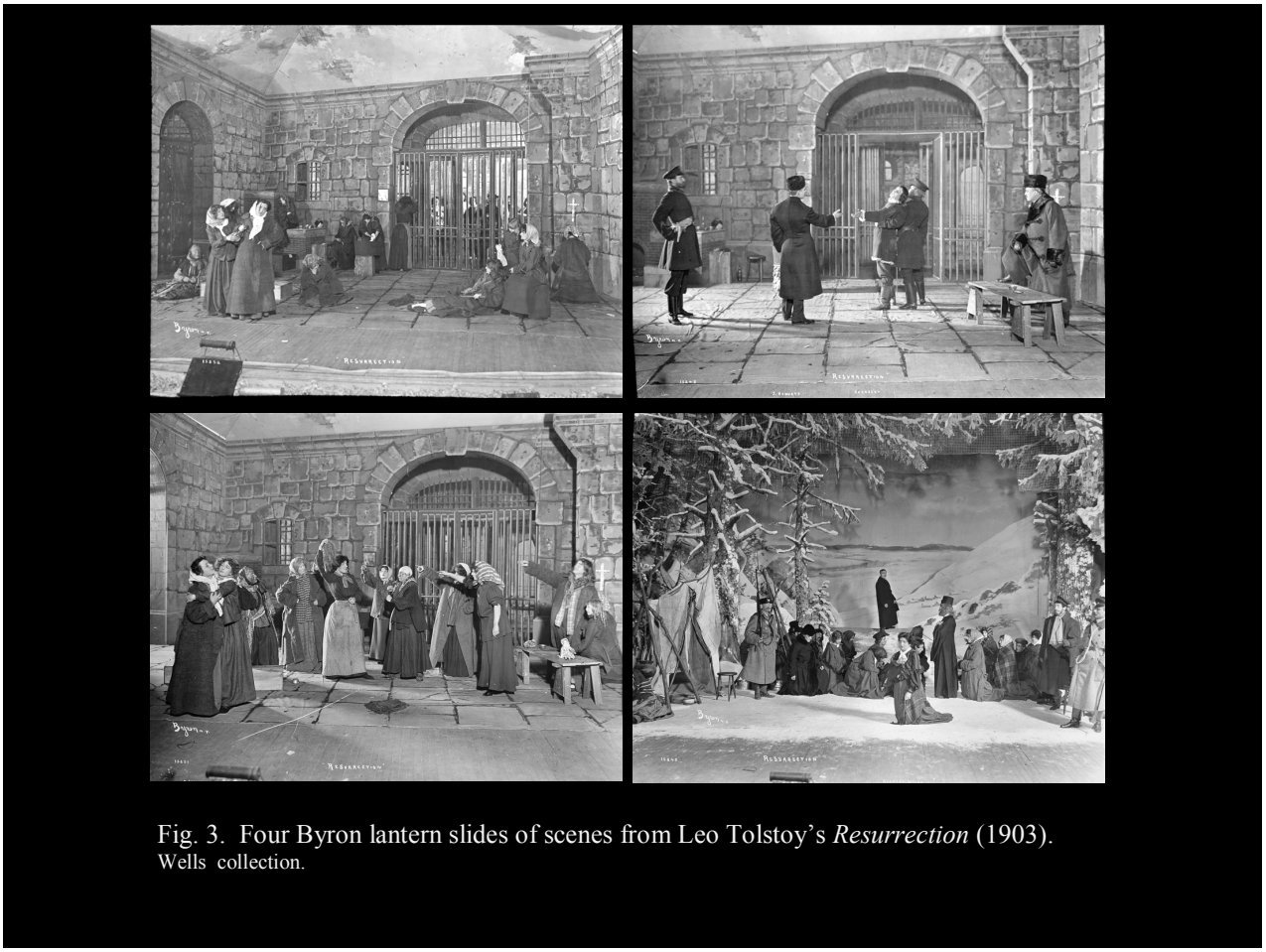


Fig. 3. Four Byron lantern slides of scenes from Leo Tolstoy's *Resurrection* (1903). Wells collection.

Erratum: In the print version of this issue, the last paragraph on p. 3 was duplicated here and has been removed.

Fig. 4. Title slide from Byron's lantern slide show. Wells collection.

The Byron Lantern Slide Show

Byron's lantern slide show appeared at Parson's Theater in Hartford, Connecticut in April 1900, shortly after its opening run in New York. According to *The Hartford Courant*, "The stage pictures at Parson's Theater Saturday afternoon and evening were as fine as any stereopticon pictures could be and in presenting them as illustrations from the tableaux of the modern drama, Miss Maude Banks acted as a descriptive lecturer, interspersing quite frequently some of the lines of the plays with good effect…. The two presentations enabled the entire number of slides to be shown and the variety was consequently abundant. The pictures were life size, well lighted, and the novelty and interest, in case the public was well informed as to what they were, to draw large houses. Next to the play itself, these pictures are well worth seeing, and they give an idea of many plays that even the most ardent theater-goer would never see in this city."[4]

The slide show returned to Hartford in May 1903 (Fig. 5). The newspaper description was similar, but a different actor was employed as a narrator: "A week of plays in pictures was begun at Parson's Theater last evening, the pictures shown being those made by Byron, the photographer of well -known plays. While the pictures were displayed on a large screen that covered the entire stage opening, the story of the play and particularly the scene represented was told by Mr. Turner, named in the program as the 'orator,' and from words and picture the audience could obtain a very fair idea of the play under discussion."[5] The 1903 visit of the show to Hartford seems to have been only moderately successful. Three days after the show opened in Hartford, the paper noted that "The exhibitions of pictures of plays at Parson's Theater this week are not attracting large audiences, but to those who attend is given a very fair idea of many of the successful plays of this and other seasons, some of which have not been seen here yet."[6]

ENTERTAINMENTS.

PARSONS' THEATER

Every Evening (Excepting Thursday) at 8. Matinees Daily (except Monday and Thursday) at 2:30.

Popular Prices—Matinees, Adults 25 cents. Children 10c. Evenings, 15c., 25c., 35c., 50c.

Charles MacGeachy's Presentation of the Magnificent Novelty!

BYRON'S GIGANTIC

ILLUMINATED STAGE PICTURES

From New York, London, Paris & Berlin. (As Originally Presented at the Criterion Theater, N. Y., by Courtesy of Mr. Charles Frohman).

Over 30 Displays Each Exhibition! Consecutive Changes of Programs. Largest Pictured Ever Shown on Any Stage! Only Exhibition of the Kind in the World!

Sale Tuesday for Thursday, Mansfield.

Tuesday, June 2, One Presentation.

Fig. 5. Ad for Byron's Gigantic Illuminated Stage Picures, *Hartford Courant*, May 26, 1903.

"Byron's Gigantic Illuminated Stage Pictures" seems to be unique in the history of magic lantern entertainment. I am not aware of any other show that featured selected scenes from a large number of current stage plays (newspaper ads touted it as the "Only Exhibition of its Kind in the World!"). There were magic lantern shows of single plays, most notably the Oberammergau Passion Play, a popular feature of travel lectures by John L. Stoddard, Burton Holmes, and others.[7] Live-model story slides also were popular in the late 19th and early 20th centuries, especially in Britain, but these featured photographs especially posed for lantern slides, not actual stage plays.[8]

Byron's show also differed from the picture plays of Alexander Black, whose stories included many more slides changed in rapid succession, given some illusion of motion from one slide to the next. Byron's show provided a mere abstract of each play, with each slide representing a frozen *tableau*; there was no apparent attempt at rapid continuity. Black's picture plays also differed from the Byron production in presenting stories specifically written and photographed for lantern slide shows.[9] Byron's photos originally were taken for different purposes, including advertising and magazine illustration, and only later were converted into a lantern slide show.

The Lantern Slide Program

The published program for Byron's lantern slide show lists about 10 plays for each night's program, probably with 15-20 slides for each play. The complete program included a variety of dramas: light comedies, popular melodramas, musicals, period costume dramas, romances, and tragedies. Altogether, more than 40 titles were included in a multi-night run of the show (Fig. 6). Many of these were quite recent productions. The 1903 program included five plays that opened in 1902 and five more from 1903. Consequently, audiences in small towns and cities in New England could enjoy some of the flavor of current Broadway hits. Some of the titles would be familiar to modern audiences from high school English classes, stage performances, or films: *The Merchant of Venice*, *Romeo and Juliet*, *Sherlock Holmes*, *The Wizard of Oz*, *Ben Hur*. Others have long since been forgotten: *A Bachelor's Romance*, *Miss Hobbs*, *Foxy Grandpa*, *The Romance of Athlone*. The last title featured Irish singer Chauncey Olcott and was described by one modern theater historian as "his latest piece of fustian claptrap."[10] It served mainly as a vehicle for Olcott to introduce new songs, including the still familiar "My Wild Irish Rose" (Fig. 7).

Wells collection.

Fig. 6. List of plays included in Byron's lantern slide show, from a 1903 program reprinted in Grace M. Mayer, *Once Upon a City* (Macmillian, New York, 1958), p. 233. The four plays listed at the lower right are included in the sets of slides, but are not listed on the 1903 program. The lantern slide shows John Drew in *The Tyranny of Tears* (1899) (Wells collection).

Fig. 7. Byron lantern slide of Chauncey Olcott singing "My Wild Irish Rose" in *The Romance of Althlone* (1899). Wells collection.

Some of the other plays included in the lantern slide show were musicals, but the published program gives no indication that music was included in the program. In many cases, the music of the original show would have been hard to reproduce because it involved elaborate production numbers with many performers. For example, the 1898-1899 production of *Yankee Doodle Dandy* (Fig. 8), a musical with an anti-Spanish theme in the wake of the Spanish American War, featured more than 20 songs.[11] It was wildly popular on the stage, despite deficiencies in the story. As the *The Hartford Courant* described it, "The piece is a frothy production in which pretty dancing, gorgeous costumes and catchy music are relied upon to form the basis of the entertainment… The book of the piece is unintelligible and… it is impossible to trace any story at all…. It is a jumble of nonsense, the basis of which is the late war, too serious a subject for buffoonery."[12] Other musicals with elaborate production numbers featured in the lantern slide show included *The Wizard of Oz* (1903), *The Prince of Pilsen* (1903) (Fig. 9), and *Florodora* (1900). The last piece was a huge musical hit, running for more than 500 performances, largely due to the

Fig. 8. Byron lantern slides of *Yankee Doodle Dandy* (1899). Wells collection.

Fig. 9. Byron lantern slide of *The Prince of Pilsen* (1903). Wells collection.

popularity of the "Florodora Sextette." This group of six women, accompanied by six men, sang "Tell Me, Pretty Maiden," the first Broadway hit song sung by a group (Fig. 10). The original six women eventually all married millionaires.[13]

A successful magic lantern show requires visually interesting slides to hold the attention of the audience. For example, the painted slides of Joseph Boggs Beale being produced during the same period were notable for their exquisite detail featuring elaborate room settings and historically accurate costumes.[14] The same was true for the slides featured in Byron's lantern slide show. This was the era of ultra-realistic stage sets and elaborate costumes in visually spectacular plays produced by David Belasco, William Brady, Wilson Barrett, and others.[15] Scenes from these plays, complete with antique furniture, elegant period clothing, sword fights, fake snow, and live animals, provided just the sort of material required for an interesting magic lantern show.

Costume dramas were particularly suitable for highlighting the talents of set decorators, and made for spectacular lantern slides. William Brady's 1903 production of *Pretty Peggy,* starred his wife, Grace George, in the role of Peg Woffington. It told the story of the daughter of a Dublin bricklayer who became a star of the London and Dublin stage in the 18th Century and a lover of the great actor David Garrick. The play featured gorgeous costumes, sword fights, and plays within a play, since the story was about a stage actress (Fig. 11).[16]

David Belasco's elaborate production of *Zaza* (1899) with Mrs. Leslie Carter told the story of a common music hall singer who becomes the elegant mistress of a wealthy man, Bernard DuFrène (Fig. 12). When Zaza discovers DuFrène is married and has a child, she renounces him and refuses his pleas to take him back. Although Zaza seems to take the moral high road, contemporary critics denounced the character as a woman of low morals. The public, however, loved the long-running play, especially the performance of Mrs. Carter and Belasco's dramatically realistic stage design.[17]

Zaza was tame stuff compared to Olga Nethersole's portrayal of Fannie Legrand in Clyde Fitch's *Sapho* (1899), based on a novel by Alphonse Daudet. Fannie seduces a young man, Jean Gaussin, who falls in love with her, only to discover she is the notorious cortesan Sapho. He leaves her, but comes back to her several times. Eventually Fannie falls in love

Fig. 10. The hit show *Florodora* ran for more than 500 performances in 1900. Particularly popular was the "Florodora Sextette," a group of six women, accompanied by six men, who sang "Tell Me Pretty Maiden," the first Broadway hit song sung by a group. **Top left:** sheet music with Byron photograph. **Top right:** Byron lantern slide of the Florodora Sextette. **Bottom right:** Illustrated souvenir of the play with Byron photographs. Wells collection.

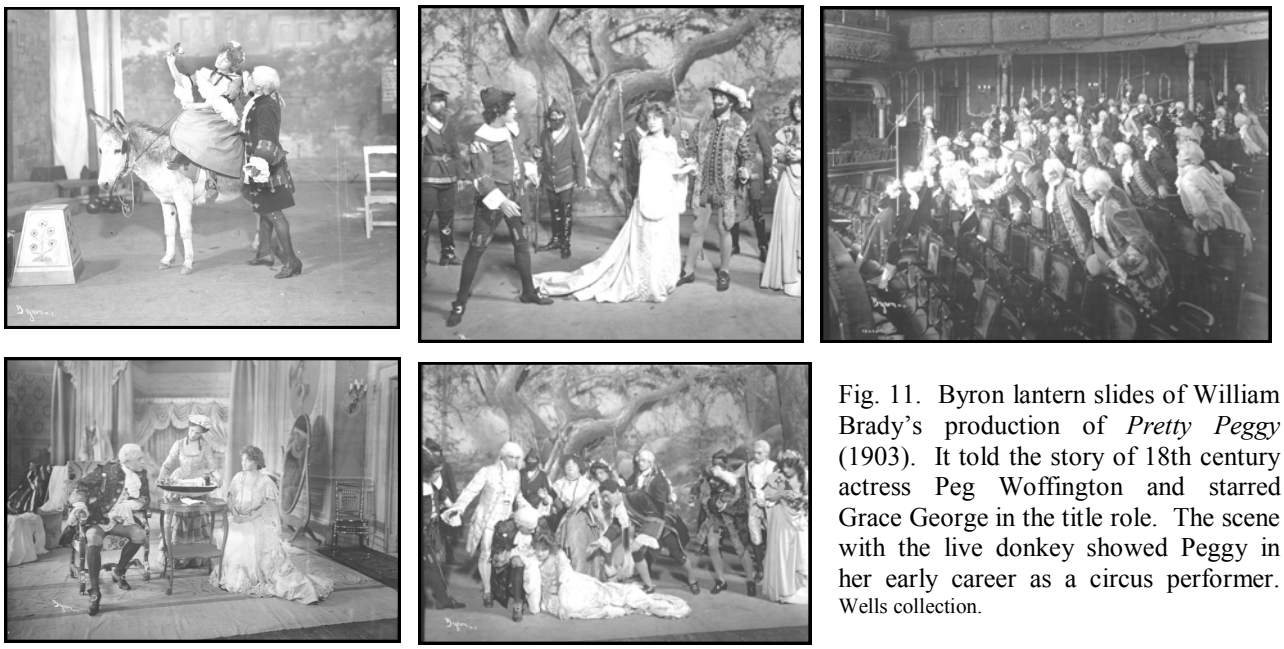


Fig. 11. Byron lantern slides of William Brady's production of *Pretty Peggy* (1903). It told the story of 18th century actress Peg Woffington and starred Grace George in the title role. The scene with the live donkey showed Peggy in her early career as a circus performer. Wells collection.

Fig. 12. Byron lantern slides of David Belasco's production of *Zaza* (1899), starring Mrs. Leslie Carter in the title role. **Top, from left:** Zaza with her music hall friends; dressing room of the music hall performers; Dufrène vists Zaza in her rooms. **Bottom, from left:** Zaza encounters Dufrène's daughter; Zaza talks with Dufrène's daughter; Zaza bids farewell to Dufrène. Wells collection,

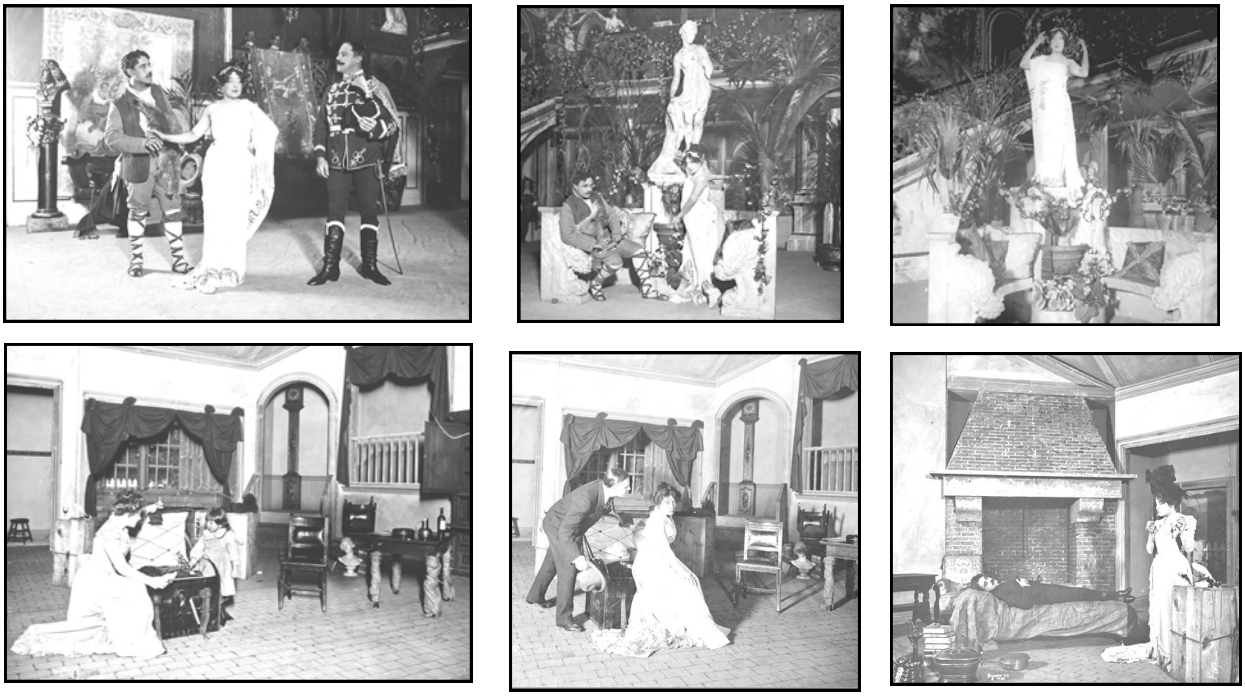


Fig. 13. Byron lantern slides of *Sapho* (1900), starring Olga Nethersole. **Top, from left:** Sapho with Jean Gaussin; the seduction of Jean Gaussin; Sapho in a tableau vivant. **Bottom, from left:** Sapho with her child by Jean; Jean asks Sapho to marry him; Sapho prepares to leave Jean. Wells collection.

with Gaussin, which she had not intended, and decides to leave him while he is taking a nap (Fig. 13). Critics were outraged by the suggestive performance of Olga Nethersole. She was hauled into court on obscenity charges, only to be acquitted in fifteen minutes. The play enjoyed a long run, and Olga Nethersole became a famous actress.[18]

Probably the most popular play in Byron's lantern slide show was William Brady's 1898 production of the melodrama *Way Down East* by Lottie Blair Parker, which was turned into a novel by Joseph Grismer (Fig. 14). Many touring groups presented the play around the country for years, so it would have been familiar to audiences for Byron's lantern slide show. The original lead actress, Phoebe Davies (Mrs. Joseph Grismer) starred in over 4000 performances. *Way Down East* tells the story of Anna, a young woman escaping from an unhappy love affair after her child has died. She arrives at the New England farm of Squire Bartlett looking for work and is taken into the family. When her past is revealed by a nosy neighbor, she is cast out of the house in a snowstorm by the Squire, but is rescued by his son David, who has fallen in love with her. She is reconciled with the family and marries David (Fig. 15).

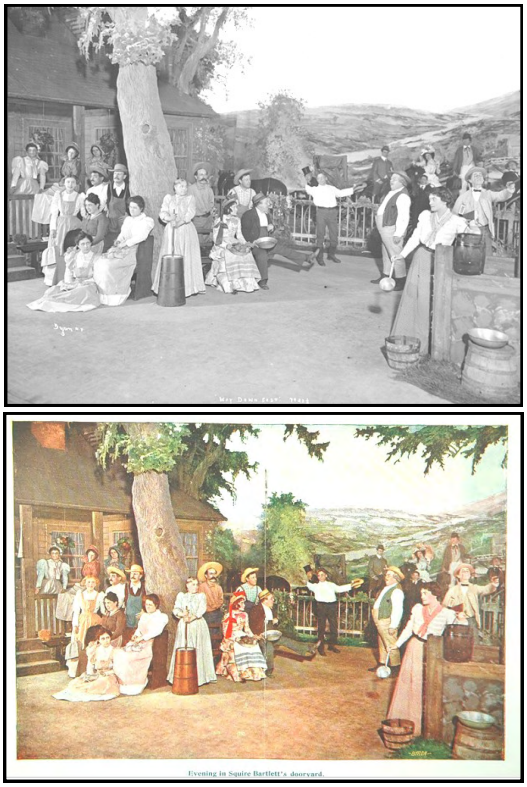


Fig. 14 (above). Scene from William Brady's popular melodrama, *Way Down East* (1898). **Top:** Byron lantern slide. **Bottom:** color version of the same photograph from a souvenir pamphlet [this will be in color when posted online]. **Fig. 15** (right). More lantern slides of scenes from *Way Down East.* Wells collection.

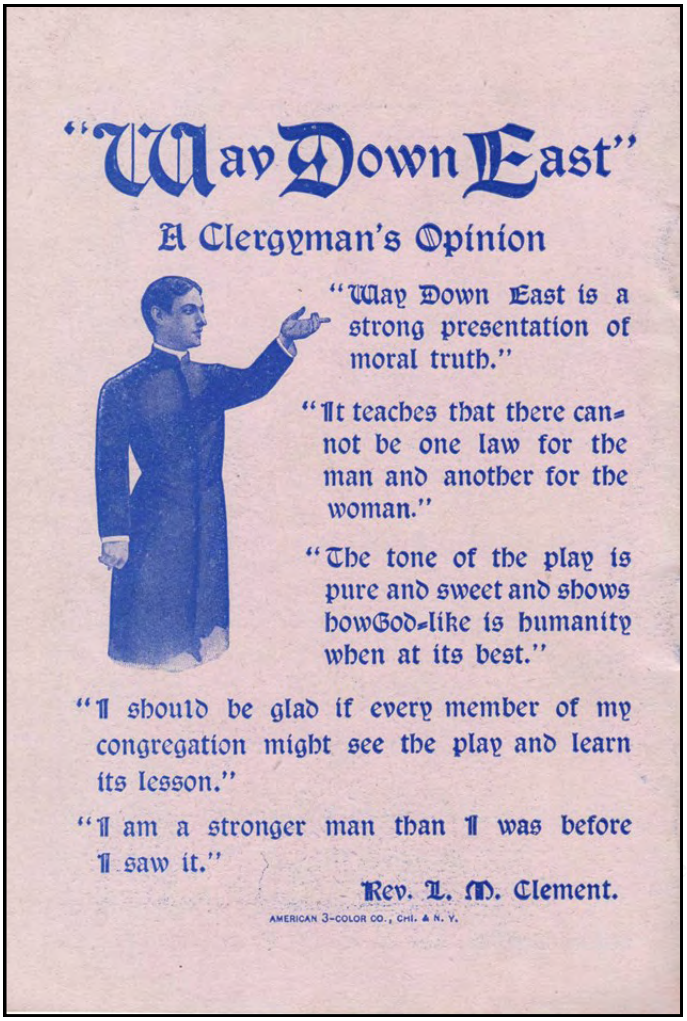

"Way Down East"
A Clergyman's Opinion
"Way Down East is a strong presentation of moral truth."
"It teaches that there cannot be one law for the man and another for the woman."
"The tone of the play is pure and sweet and shows how God-like is humanity when at its best."
"I should be glad if every member of my congregation might see the play and learn its lesson."
"I am a stronger man than I was before I saw it."
Rev. L. M. Clement.
AMERICAN 3-COLOR CO., CHI. & N. Y.

Fig. 16. Clergymen recommended *Way Down East* to audiences as a lesson in Christian redemption and forgiveness. **Left: back** cover of a souvenir album for the play. **Above:** Byron lantern slide of the snowstorm scene from the play. Wells collection.

Audiences loved the syrupy melodrama of *Way Down East*, with its down-home atmosphere, corny songs, fake snowstorms, and real horses. In contrast to the reaction to "fallen woman" dramas like *Zaza* and *Sapho*, members of the clergy offered testimonials praising its message of Christian redemption and forgiveness (Fig. 16).[19]

If clergymen were enthusiastic about *Way Down East*, they and the public reacted to another play included in Byron's lantern slide show almost as if it were a religious experience. *The Sign of the Cross* was an enormous hit in London from 1896 to 1897, being attended by up to 70,000 spectators each week. Ministers urged their congregations to attend the play to witness the power of Christian faith. *The Sign of the Cross* was written and produced by the British actor Wilson Barrett, who also starred in the lead role of Marcus in London and some productions in other countries. The story was set in Nero's Rome when Christians were being persecuted. Marcus initially gives in to the temptations of a pagan and decadent Rome, displayed with lavish staging and costumes that

Fig. 17. Byron lantern slide of a scene from Wilson Barrett's *The Sign of the Cross* (1896), with Charles Dalton as Marcus. Wells collection.

were considered among the most historically accurate of the time (Fig. 17). Converted to Christianity by the beautiful Mercia, Marcus chooses to face the lions in the Coliseum with Mercia rather than renounce his new-found Christian faith (Fig. 18).[20]

In addition to being included in Byron's lantern slide show, *The Sign of the Cross* had another connection with the magic lantern. When Wilson Barrett brought the play to Australia in 1898, he used a touring magic lantern show to advertise the upcoming productions in various cities.[21] *The Sign of the Cross* was made into silent films in 1905 and again in 1914, and a sound film in 1932. Photos from the 1914 film suggest that the staging and set design for the film were influenced by earlier stage productions, and perhaps even by Byron's stage photographs (Fig. 19). The cover of the souvenir booklet for the 1914 film featured Wilson Barrett and Maude Jeffries in their stage roles of Marcus and Mercia (Fig. 20), even though they did not appear in the film (Barrett died in 1904, but Jeffries lived until 1946).[22]

Fig. 18 (above and right). Byron lantern slides of the New York performance of *The Sign of the Cross* (1896). Wells collection.

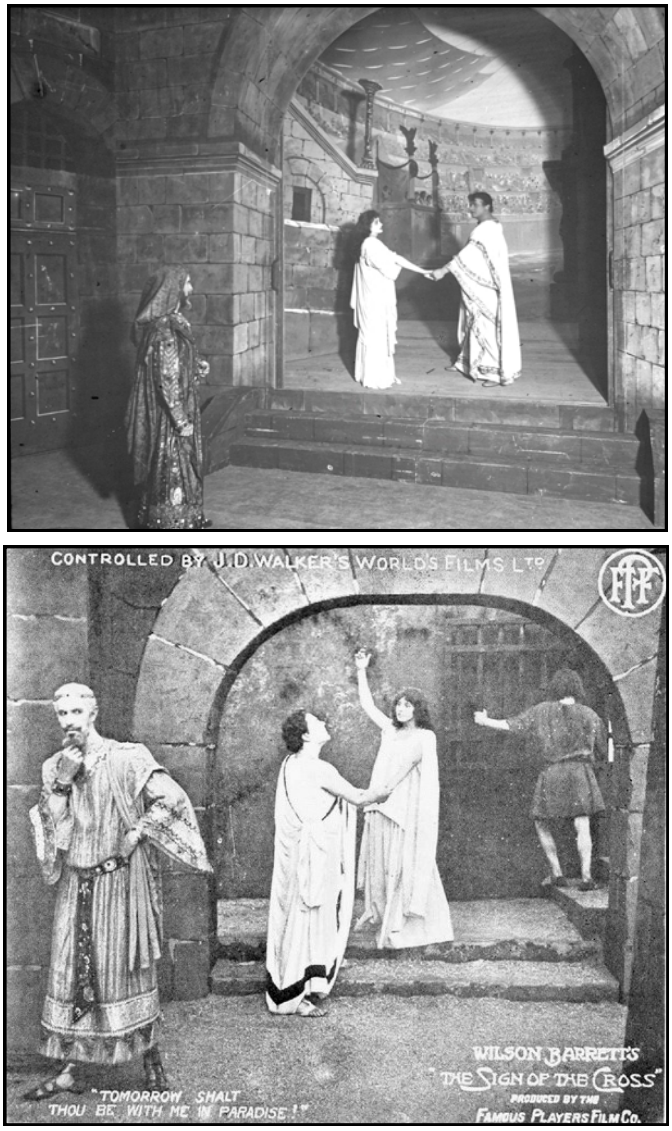

CONTROLLED BY J.D.WALKER'S WORLD'S FILMS LTD
"TOMORROW SHALT THOU BE WITH ME IN PARADISE!"
WILSON BARRETT'S
"THE SIGN OF THE CROSS"
PRODUCED BY THE FAMOUS PLAYERS FILM CO.

Fig. 19. The final scene of *The Sign of the Cross*, with Marcus and Mercia entering the Coliseum rather than renouncing their Christian faith. **Top:** Byron lantern slide of the 1896 New York performance. **Bottom:** Scene from the 1914 silent film, from a souvenir album. Wells collection.

Indeed, Byron's lantern slide show provides an interesting, if somewhat indirect, connection between stage plays, lantern slides, and the movies. Many of the plays featured in Byron's lantern slide show were later made into silent films, sometimes more than once, and in some cases, into sound films. One of the most successful was *Way Down East* (1920), a $100,000 production by D. W. Griffith starring Lillian Gish that is considered by some critics to be his best film (Fig. 21).[23] A 1935 sound production was less successful, but notable for a very early performance by Henry Fonda. The release of many of these silent films was accompa-

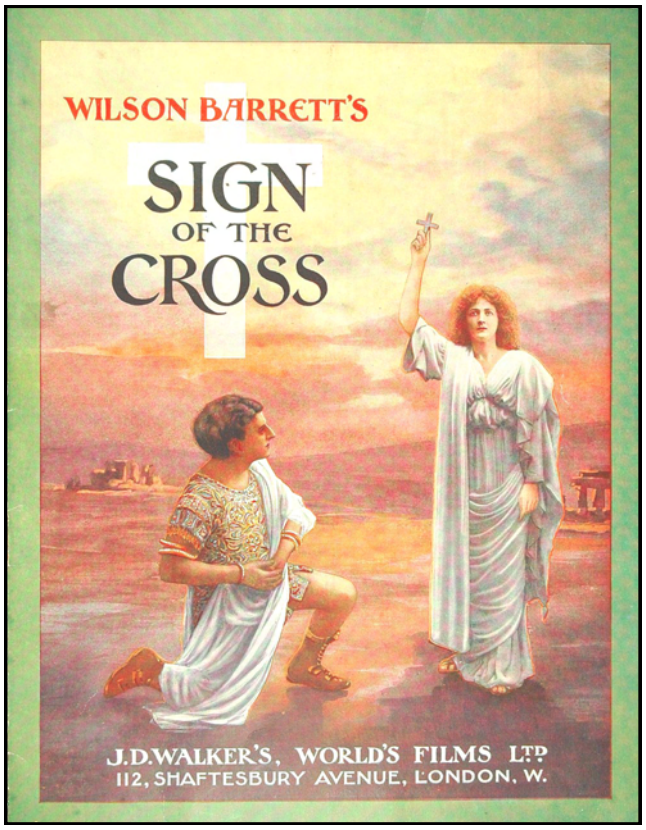
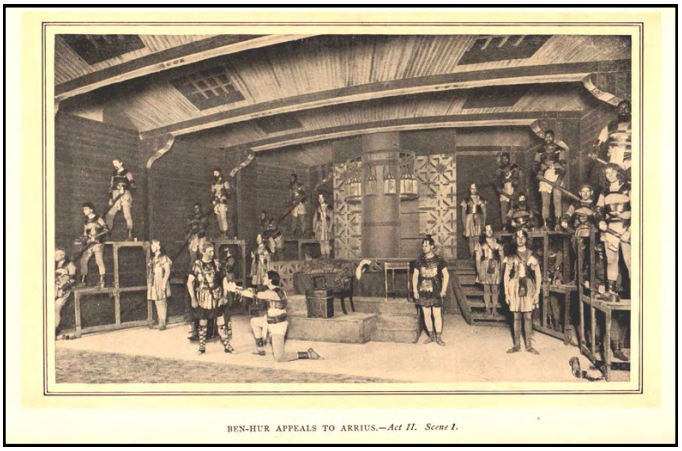
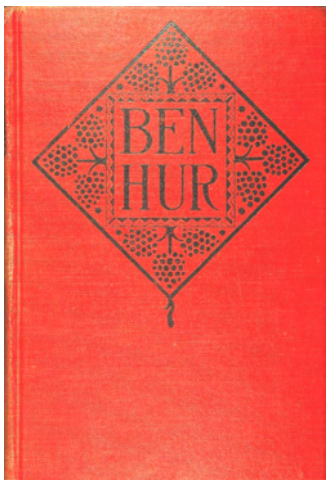


Fig. 20. Souvenir album for the 1914 silent film of *The Sign of the Cross*. The cover illustration shows Wilson Barrett and Maude Jeffries, the stars of the London stage production, even though neither one was in the film.

Wells collection.

Fig. 21. Souvenir album for the 1920 D. W. Griffith silent film version of *Way Down East*. Burr McIntosh is third from the left. Lillian Gish is in the middle, wearing a bonnet. Wells collection.


BEN-HUR APPEALS TO ARRIUS.—*Act II. Scene I.*



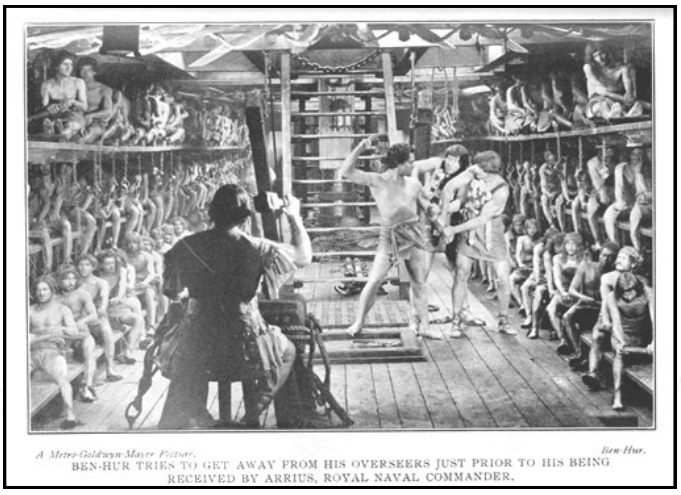

A Metro-Goldwyn-Mayer Picture. *Ben-Hur.*
BEN-HUR TRIES TO GET AWAY FROM HIS OVERSEERS JUST PRIOR TO HIS BEING RECEIVED BY ARRIUS, ROYAL NAVAL COMMANDER.

Fig. 22. **Top row:** Player's Edition of Ben Hur (1900) with Byron photographs of the New York play. **Bottom row:** Photoplay Edition of the novel (1925) with photos from the silent film with Ramon Navarro and Francis X. Bushman.

Wells collection.

nied by elaborate souvenir program, much like the souvenir programs illustrated with Byron photographs that accompanied the original stage plays. There also were photoplay editions of the books on which the films were based, with stills from the motion pictures replacing Byron photographs of the original stage plays in very similar players' or theater editions (Fig. 22).

Byron's Commercial Photography

Byron's lantern slide show did not spring upon a public unfamiliar with his photographic work. It represented the culmination of more than a decade of work in which he became the most widely recognized theater photographer in the country, as well as a major photographer for illustrated periodicals. Joseph Byron came from an English family with a long history of photography going back to the 1840s. His original family name was Clayton, but his father, James Byron Clayton, adopted the name Byron for his studio to differentiate it from that of his brother. James's son Joseph continued to use the Byron name throughout his life. The Clayton-Byron photographic studios in Nottingham, Leicester, and London specialized in portrait photography, the only major market for photographs at the time, although some members of the family accepted commissions to photograph family art works, public buildings, landscapes, etc.[24]

Seeking new opportunities for his family, Joseph Byron emigrated to the United States in 1888 and set up a photographic studio in New York. Eventually, his wife and several members of his family became involved in the company, with his son Percy becoming an accomplished photographer at the age of 11. The Byron Company rapidly expanded into new kinds of photography and at the same time, developed new commercial markets for their photographs. In the 1880s, the halftone process for printing photographs was perfected, allowing magazines and newspapers to illustrate their stories with actual photographs, rather than engravings from photographs, the standard mode of illustration in the 1870s. This immediately created a demand for all sorts of photographs for monthly and weekly publications.[25] At the same time, the sheer number of illustrated periodicals was expanding rapidly, further multi-

THE ILLUSTRATED AMERICAN.
VOL. XIII. New York. For the Week ending JUNE 10, 1893. Chicago. No. 173.
THE INFANTA'S VISIT TO AMERICA: UPON ARRIVAL IN NEW YORK CITY FROM WASHINGTON, ON MAY 25, 1893, THE PRINCESS WAS DRIVEN TO THE HOTEL SAVOY, ESCORTED BY TROOP "A." (See page 671.)
JUNE 10, 1893. THE ILLUSTRATED AMERICAN. 671
THE INFANTA'S VISIT TO AMERICA
AFTER all the festivity that has made the metropolis gay for nearly a month comes the crowning event, the appearance of Princess Eulalia, the representative of the country of our discoverer. Her coming had been preceded by that of one of the highest nobles of her country, and the liberality of his reception was an index of the graciousness that would attend hers. And we have proved that, republican though we be, we do not lack the tact and delicacy necessary in entertaining royalty. We have done for her what Spain would have done for the first lady of our land had the case been reversed.
The naval yacht Dolphin attended the Spanish vessel up the bay, and an officer of high rank, yet young enough to be energetic, was detailed to escort the foreign Princess whithersoever she went and answer all questions in her own musical tongue. During the Infanta's brief visit to Washington she had an opportunity of studying republican simplicity and elegance combined, in the personnel of the White House. Returning to New York, the Infanta was the guest of the city and of its representative people. At the ball given in her honor New York had the pleasure of seeing not only a royal representative but a charming woman, who, apart from her rank, won all hearts by her gracious manner. What is to come in the visit to Chicago can only be divined by supposing that the Windy City will follow the example of her seaboard sister, and try to make the noble lady's stay so full of interest and enjoyment that, for a time at least, she will be content to forget the olive groves of Spain, and be an American.
We need not be ashamed of all the fuss and feather bestowed upon our royal visitor, for her claim is not made in the name of her rank, but in that of her race, to which we owe our being. As one gazes on the fair, sweet face and graceful figure of this representative of Spain, the mind travels back four hundred years to that distrustful court. One sees again the generous Isabella pledging her jewels; the bold adventurers, Ponce de Leon, Cortez, Balboa, Pizzaro, following to the land of gold and glory.
The years that have followed are forgotten in the tide of recollection, and ardently, eagerly, we return to the old tongue, and together cry "Eviva Eulalia!"
SCENE ON THE PIER AT THE FOOT OF WEST THIRTY-FOURTH STREET, NEW YORK. TROOP "A" ESCORTING THE ROYAL PARTY.

Fig. 23. In the early 1890s, Byron was the "staff artist" for the *Illustrated American*, the first weekly newspaper to be illustrated mostly with photographs. When the Infanta, Pricess Eulalia of Spain, visited New York on the way to the Columbian Exposition in Chicago in 1893, Byron was there to photograph her visit. Wells collection.

plying the demand for photographs.[26]

Early in his New York career, Byron began supplying photographs for the *Illustrated American*, the first weekly newspaper to be illustrated mostly with photographs (Fig. 23). Founded in 1890, the *Illustrated American* was intended to be a direct competitor to *Harper's Weekly* and *Leslies's Weekly*, both of which were illustrated with engravings.[27] Initially focused on coverage of New York news, it quickly began to cover national and international news as well. Byron supplied all sorts of photographs for the *Illustrated American*, including street scenes of New York life, the exteriors of buildings, the interiors of businesses such as hotels and restaurants, and exterior and interior views of the homes of the rich and famous.[28] Parades, visits by foreign dignitaries, and pictures of upper-crust sporting events such as sailing and horseback riding were among his specialties. He also contributed many photographs for articles on the private lives of actors, actresses, and artists. Byron's photographs often were taken without revealing his personal point of view on their contents. For example, in 1894, the *Illustrated American* published a screed against Italian immigrants entitled "Pests Imported From Europe," illustrated with scenes of life in the New York slums (Fig. 24). Some of the same pictures were later used in other publications which treated the "Little Italy" neighborhood of New York as a tourist attraction.[29]

The Byron Company's business soon expanded to a wide range of newspapers and magazines, taking advantage of the explosive growth of illustrated periodicals and their insatiable demand for photographs. Monthly magazines such as

THE ILLUSTRATED AMERICAN
Vol. XV. No. 14
Whole Number 216
A Weekly News-Magazine
For the Week Ending April 7, 1894
CONTENTS
PRINCESS MAUD OF WALES
FRONTISPIECE
PESTS IMPORTED FROM EUROPE
Riotous Italians in New York City
MUNICIPAL REFORM AND RAPID TRANSIT
PROMINENT WOMEN OF OUR CITIES
I.—New York
GALLERY OF PLAYERS
CXXXVIII.—Bessie Tyree
"COUNTRY LANES AND CITY PAVEMENTS"
Book III.—Chapters XV. and XVI.
By Maurice M. Minton
ART AND ARTISTS
Edwin H. Blashfield
POLITICAL POSSIBILITIES IN EUROPE
By Charles Henry Meltzer
DRAMATISTS AT HOME
David Belasco
A GREAT GAME OF CHESS
By Dr. Fr. Mintz
PLAYS AND PLAYERS
By Austin Brereton
Copyright, 1894, by
The Illustrated American Publishing Co.
5 and 7 East 16th St., New York
Price 10 Cents
PESTS IMPORTED FROM EUROPE.
374 THE ILLUSTRATED AMERICAN. APRIL 7, 1894.
PESTS IMPORTED FROM EUROPE: SCENES IN "LITTLE ITALY."

Fig. 24. The editors of *The Illustrated American* took a dim view of Italian immigrants in New York, as shown by an article entitled "Pests Imported from Europe" with photos by Joseph Byron. Wells collection.

The Munsey and *The Cosmopolitan* published his photographs, as did women's magazines such as *Harper's Bazar* and *The Ladies' Home Journal.* By the mid-1890s, most of the weekly newspapers eventually converted from engravings to photographs as the primary mode of illustration, and Byron contributed to many of these, including *Harper's Weekly*, *Leslie's Weekly*, and *Collier's Weekly*. He also contributed to daily newspaper weekend magazines, including *The New York Times Illustrated Weekly Magazine* and *The Mail and Express Illustrated Saturday Magazine*. He even briefly tried his hand at daily newspaper journalism, traveling to Cuba to cover the Spanish American War for *The New York Times* (Fig. 25).[30] After 1900, Byron also contributed photographs to magazines that focused on outdoor recreation and leisure activities, including *Outing Magazine* and *Town and Country*.[31] Some of Byron's photographs appeared in

Fig. 25. Byron contributed some photographs of Cuba during the Spanish American War to *The New York Times*. Wells collection.

magazine ads and in illustrated books. One of the latter was a two-volume treatise on *Correct Social Usage* (1907) that included Byron photographs, posed in a manner reminiscent of his stage photographs, illustrating subjects such as the correct way to eat soup (Fig. 26).[32]

Fig. 26. Byron photograph of the correct and incorrect way of eating soup. From *Correct Social Usage* (1907). Wells collection.

Byron's Theater Photography

In 1890 or 1891, Byron started to provide *The Illustrated American* with photographs of current stage plays.[33] This was something very new; previously magazines and newspapers published sketches and drawing of scenes from plays, and *The Illustrated American* continued to do so for several years (Fig. 27). The idea of photographing actors on stage was thought to be difficult, and perhaps not even desirable. Theater photography before Byron was limited mainly to studio portraits of individual actors and actresses, sometimes posed against backdrops that evoked a current play, but almost never on an actual stage set.[34] *The Illustrated American* published many of these studio portraits in a section called "Our Gallery of Players." Starting in 1894, these were collected as a series of separate publications. Most of these issues did not contain Byron photographs, because he did not do studio photographs. In 1897, the tenth issue was retitled "Our Gallery of Plays and Players," with a number of Byron photographs of stage plays.[35]

Byron initially had some difficulty convincing stage professionals that photographs of actual stage productions were even useful:

> It was hard at first to make the stage people believe in my pictures. Flash-light photography was new, and I had to go to the rounds of the theatres before I convinced even one producer that it was worth while. An actual trial, with a half-page of pictures in one of the daily papers, proved the point for me, and the novelty of night-time photographs began to attract attention. But the producers still thought me and my flash lights a nuisance, and permission to photograph their performances was usually very reluctantly given.
>
> Daniel Frohman, now the great moving-picture producer, was the first to send me a note of appreciation. He saw at once that there was a use for the pictures as substitutes for the old stage diagrams they used to make; and other producers came by-and-by to see that they were useful not only in that way, and as actual pictorial records of their plays, but for advertising purposes [Fig. 28]. After a time the tables turned; they sought my services, instead of resisting them, and I no longer had need of coaxing.[36]

Fig. 27. The old fashioned way of illustrating scenes from stage plays. Drawing by Arthur Jule Goodman for *The Illustrated American* (1891). Wells collection.

Fig. 28. Byron 10" x 13" print of David Belasco's *The Rose of the Rancho* (1906), mounted on heavy cardboard for use as a lobby card. Wells collection.

Byron attempted to make his photographs as close to the original performance as possible. The photographs were not taken during actual performances, but during dress rehearsals. An article published in 1903 described Byron's methods:

> Scene pictures are always taken at the dress rehearsal of a new play… When the first act is over, and just when the women are about to go to their dressing rooms to change their costumes for the next act, the stage manager cries out: 'Everybody on the stage! Don't anyone change costume without permission'…. Then, when the players line up on the stage, the photographer orders a certain set of players to assume a pose which he had noticed earlier in the act… 'Steady now—that's good. One moment!' cries the photographer…. Then there is a tremendous flash of fire, a loud explosion, and the players, almost blinded by the glare, stagger back in confusion. The flashlight explosions of the photographer vary in proportion to the size of the picture. If he takes a full scene of the entire stage he will use two or three charges of magnesium powder, all exploded simultaneously in different parts of the auditorium…. Unless the smoke gets very bad, four or five flashlights can be taken. If the smoke interferes, it may be necessary to open all the doors and windows and wait fifteen minutes until the atmosphere clears. This delays the players and annoys them excessively.[37]

The key to Byron's success as a stage photographer was his use of multiple magnesium powder flashes to light the scenes, a technique he pioneered. A 1907 article in *Wilson's Photographic Magazine* described Byron's flash photography:

> His pictures are no longer mere records, they are studies in light and shade. The lightest spot of the picture is skillfully reserved for the principal character of each scene, and the rest of the figure and accessories are subdued without losing their distinctness. Everybody familiar with the garishness of stage scenery will realize how difficult it must be at times to eliminate its objectionable elements, for instance the netting and sharp outlines of drops and wings, and to give mere daubs of paint something like depth and natural appearance….
>
> The majority of productions need re-composition, and Byron has learnt to overcome, to a large extent, the difficulties caused by inadequate lighting. He conceives his pictures like a painter and prints his compositions and light effects with his flashlights, of which he used frequently as many as eight…. With his lights he plays like a magician. He orders his men about all over the stage and auditorium, places one man in the flies, another in a proscenium box, a third quite near the principal actor and so on until he has finished the composition in his mind's eye…. [Fig. 29]

Fig. 29. Byron lantern slide of *Pretty Peggy*. Here Byron has taken the picture before everyone was ready. A stage hand in a suit and bowler hat (white arrow) is directing the actors to take their places. Wells collection.

> The principal thing is, after all, to make a good effective picture that plainly tells its story, and this Byron invariably does, adding to it a certain artistic refinement that enhances its value to the more critical and fastidious mind [Fig. 30].[38]

Fig. 30. Byron lantern slide of a scene from *Under Southern Skies* (1901). Wells collection.

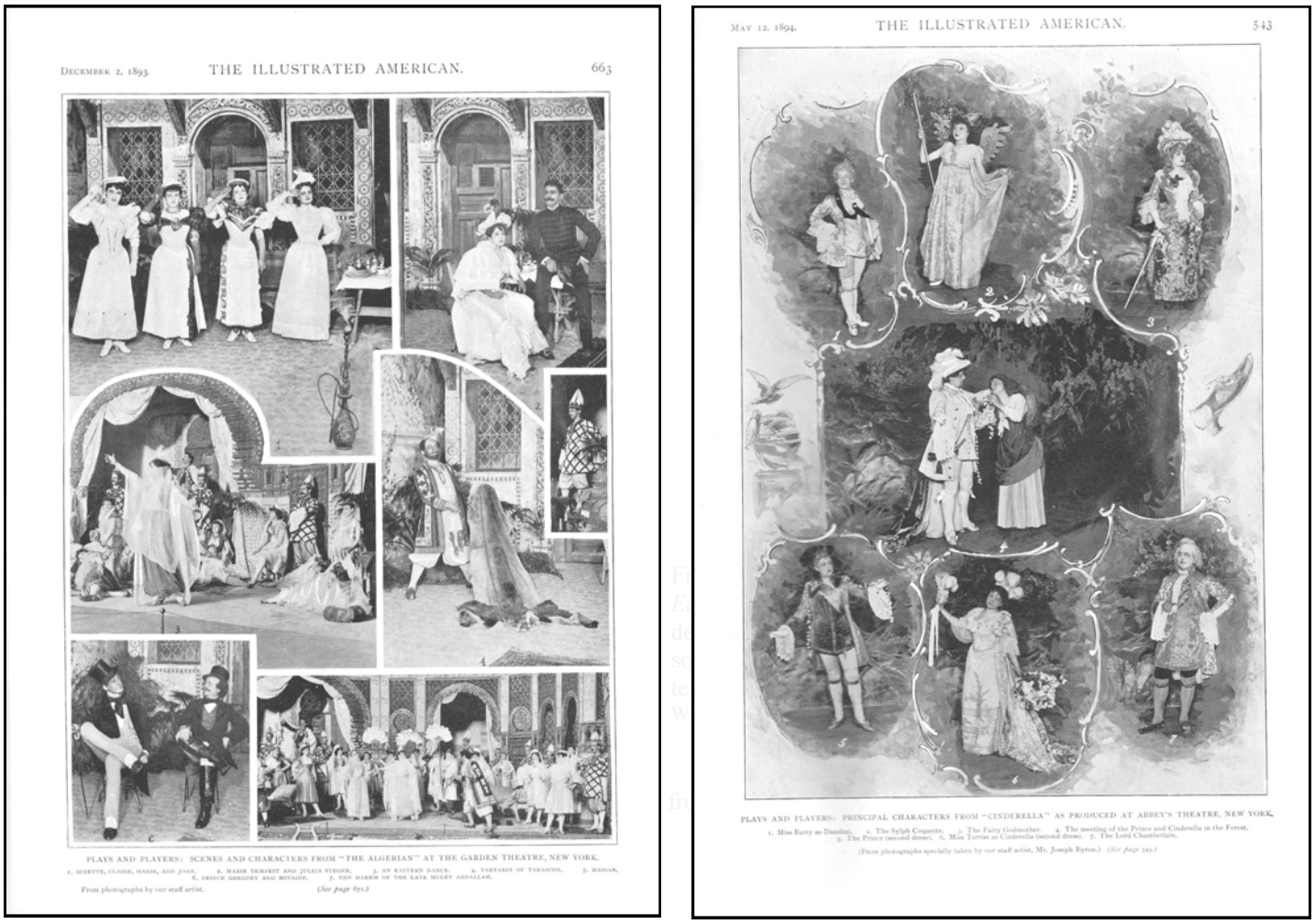

DECEMBER 2, 1893. THE ILLUSTRATED AMERICAN. 663
PLAYS AND PLAYERS: SCENES AND CHARACTERS FROM "THE ALGERIAN" AT THE GARDEN THEATRE, NEW YORK.
From photographs by our staff artist. (See page 671.)
MAY 12, 1894. THE ILLUSTRATED AMERICAN. 543
PLAYS AND PLAYERS: PRINCIPAL CHARACTERS FROM "CINDERELLA" AS PRODUCED AT ABBEY'S THEATRE, NEW YORK.

Fig. 31. Byron's early theater photographs for *The Illustrated American* were arranged in complex photomontages with elaborate decorative borders. **Left:** *The Algerian* (1893). **Right:** *Cinderella* (1893). Wells collection.

A Proliferation of Images

In the early 1890s, Byron's stage photographs for *The Illustrated American* were arranged in multi-image spreads, with the photographs elaborately framed with decorative borders (Fig. 31). However, he soon adopted a more modern style, with full-page images of a single scene from a play interspersed with multiple smaller images of other scenes. These became a regular feature of the newspaper, which continued to publish his stage photographs until it ceased publication in 1899.[39] Meanwhile, Byron's stage photographs rapidly spread to a wide variety of magazines and newspapers. Some monthlies, such as *The Cosmopolitan*, printed occasional Byron theater photos, but in November 1900, the magazine devoted six pages to a spread of his stage photographs.[40] Some of the weekend magazine supplements to daily newspapers frequently published Byron photographs to accompany their extensive coverage of the New York theater scene. For example, the *Mail and Express Saturday Magazine* published Byron stage photographs in most issues from 1899 to at least 1904.[41] In the late 1890s, and especially after 1900, the three major weekly newspapers, *Collier's Weekly*, *Leslie's Weekly*, and *Harper's Weekly*, were richly illustrated with photographs and gave extensive coverage to New York stage plays, illustrated with photographs by Byron and several of his competitors.[42]

Not surprisingly, magazines devoted specifically to theater news drew heavily on Byron's photographs. These included the *New York Dramatic Mirror*, *Broadway Magazine*, and *The Green Book Album*. *The Theatre*, a lavishly illustrated monthly founded in 1901, featured spectacular color covers, often of beautiful actresses (Fig. 32), as well as full-page spreads of photographs of plays. *The Theatre* became one of the major outlets for Byron's stage photography, especially before 1910.[43] *The Theatre* often featured full

CHRISTMAS NUMBER, 1902
THE THEATRE
AN ILLUSTRATED MAGAZINE OF THEATRICAL AND MUSICAL LIFE
$2.50 a Year. Published by Meyer Bros. & Co. 26 West 33d Street, New York. 25 c. a Copy

FEBRUARY 1904
THE THEATRE
AN ILLUSTRATED MAGAZINE OF THEATRICAL AND MUSICAL LIFE
$3.00 a Year. Published by Meyer Bros. & Co. 26 West 33d Street, New York. 25 c. a Copy

Fig. 32. Beginning in 1901, *The Theatre* became one of the principal outlets for Byron's stage photographs.

The magazine was famous for its color photogravure covers, many of beautiful actresses. Some of these covers were taken from Byron's stage images.

The pages of the magazine were filled with Byron's stage photographs, especially in the early years of publication. The publishers also marketed prints made from Byron's photographs, as well as scrapbooks to serve as a record of visits to the theater. Wells collection.

color plates, suitable for framing, some of which were taken from Byron stage photographs (see back cover). *The Theatre* vigorously marketed Byron's photographs to the public, offering portfolios and prints of his best work. Presumably some of these ended up in scrapbooks, also advertised by *The Theatre*. These were popular among women who attended the theater regularly and documented their evenings with scrapbooks filled with stage photographs and programs (Fig. 33).[44] The enthusiasm with which women collected stage photographs suggests a ready-made audience for Byron's lantern slides of stage performances.

Other major outlets for Byron's stage photographs were souvenir albums, focusing either on individual plays or well-known actors. These were lavishly produced 9" by 12" booklets often with color covers, mostly published by the New York firm of R. H. Russell (Fig. 34, p.). They included plot summaries, photographs of individual actors, and stage scene photographs, sometimes full-page size. Many of these were embellished with elaborate artwork (Fig. 35). Often these were the same photographs that were used in Byron's lantern slide show. Many of these albums were published in the same years that the lantern slide show was running.[45]

Broadway and Twenty-Eighth Street, N. Y. City.
Commencing Monday Evening, March 27, 1899.
MRS. FISKE will appear at the
Wednesday Matinee, April 5th.
SPECIAL PRICES AT THE WEDNESDAY MATINEE.
MRS. FISKE,
Thursday, Friday and Saturday Evenings, and Saturday Afternoon
First production here of
LITTLE ITALY.
SCENE IN HORACE B. FRY'S ONE-ACT TRAGEDY "LITTLE ITALY"
FREDERIC DE BELLEVILLE
THE CAST
WEEK COMMENCING MONDAY, MARCH 10th, 1902
MATINEES WEDNESDAY AND SATURDAY.
MARY MANNERING
— IN —
"Janice Meredith"
A Dramatic Version of
PAUL LEICESTER FORD'S Romantic Revolutionary Story by the Author and EDWARD E. ROSE.
Under the Management of
FRANK McKEE.
MISS MARY MANNERING AS JANICE
AS JANICE MEREDITH
October, 1781.

Fig 33. Two pages from a scrapbook documenting visits to the theater, with Byron stage scene photographs. The maker of the scrapbook paid close attention to design. For example, the photos in the middle that overlap other photos and the programs are glued only at the top, so they can be lifted to reveal the photographs or programs underneath. Wells collection.

Various publishers also produced illustrated books, either with the text of current plays or the novels on which the plays were based. Many of these had elaborately decorated covers and were illustrated with Byron's well-known photographs. These books were marketed as "Players' Editions" or "Theater Editions," or editions named for the principal star of the play ("Maude Adams Edition").[46] The tradition of selling souvenir albums and books continued into the motion-picture era, the "Players' Editions" being replaced by "Photoplay Editions." In some cases, the same text and cover were used, but photos from the play were replaced with photos from the movie (Fig. 36).

Finally, Byron's photographs showed up in other publications somewhat more peripheral to the stage performance. For example, sheet music featuring songs from current Broadway plays often included a Byron photograph of a scene from the play on the cover (Fig. 37).[47] After 1906, several years after the closing of Byron's lantern slide show, real-photo postcards were introduced, and these included scenes of plays photographed by Byron and other theater photographers (Fig. 38). The wide range of publications that featured Byron's photographs indicates that a lively visual culture of stage images existed before the debut of "Byron's Gigantic Illuminated Stage Pictures" and probably enhanced the public appeal of the show.[48] Indeed, at the time the lantern slide show appeared, Byron's photographs would have been familiar to nearly every theater-goer in the country.

Notes and References

1. Byron's lantern slide show is described briefly in Peter Simmons, 1999, *Gotham Comes of Age: New York Through the Lens of the Byron Company, 1892-1942* (Museum of the City of New York, New York), pp. 14-15. It includes brief quotations from the Boston and New Bedford newspapers.

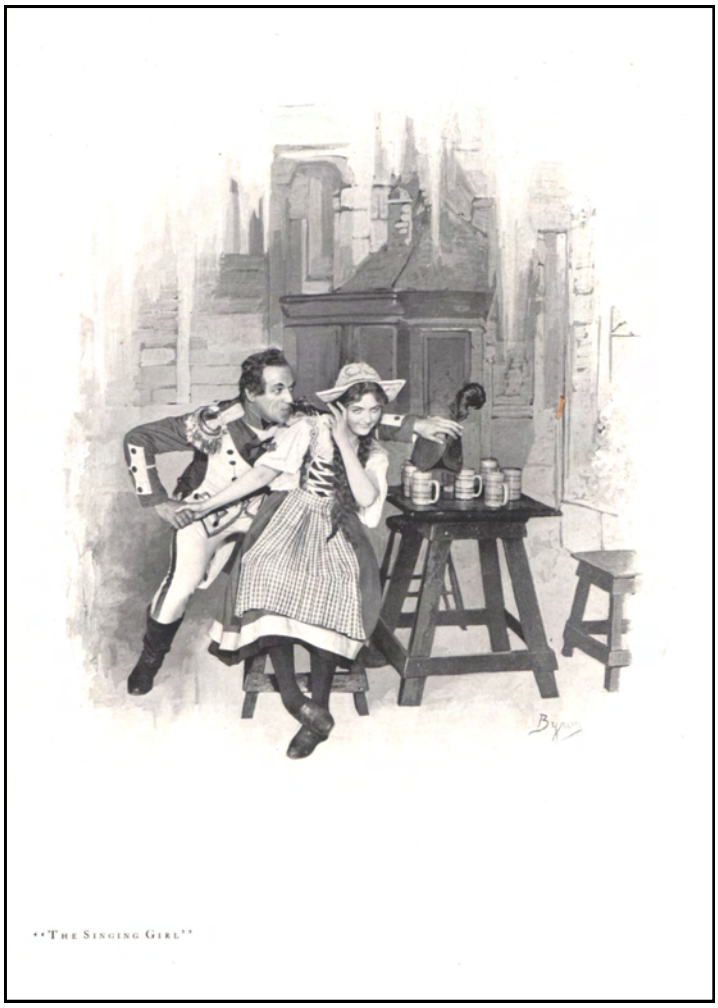


Fig. 35. Souvenir albums and books often were illustrated with Byron photographs embellished with elaborate artwork. **Left:** Illustration from a souvenir of *The Singing Girl*, with a Byron photograph combined with a painted background. **Right, top:** Byron photograph from a Theater Edition of *If I Were King*. **Right, bottom:** The same scene, with figures outlined in black, making the photograph looked like stained glass, from a souvenir album. Wells collection.

2. A 1903 program for Cauley and Halpin's Maine Circuit tour of Byron's lantern slide show is reproduced in Grace M. Mayer, 1958, *Once Upon a City* (Macmillan, New York), pp. 232-233, from a copy in the collection of the Museum of the City of New York. This includes lists of plays included in the program for the first, second, and third nights and first and second matinees. This program also includes a brief description of the show, quotes from local newspapers, and some sample photographs.

3. The program in *Once Upon a City* (see note 2) refers to "Gorgeous Color Schemes!" without further explanation.

4. *Hartford Courant*, April 2, 1900, p. 4. Maude Banks was an actress originally from Boston whose most notable role was "Joan of Arc" in 1887; she starred in many other plays with strong female lead characters. See *Broadway Photographs* (http://broadway.cas.sc.edu/content/maude-banks).

5. *Hartford Courant*, May 26, 1903, p. 8.

6. *Hartford Courant*, May 28, 1903, p. 7. Other brief descriptions or announcements of Byron's show appeared in the *Hartford Courant* on May 23, 25, 26, 27, 28.

7. Kentwood D. Wells, 2007, The Oberammergau Passion Play in lantern slides: the story behind the pictures, *The Magic Lantern Gazette* 19 (1):3-16.

8. Many examples of live-model slides are reproduced in various chapters of Ludwig Vogl-Bienek and Richard Crangle, eds., 2014, *Screen Culture and the Social Question 1880-1914* (John Libbey, New Barnet UK). Information on live-model slides can be found on the website *Lucerna: the Magic Lantern Resource* (http://www.slides.uni-trier.de/).

9. Burnes Hollyman, 1977, Alexander Black's picture plays: 1893-1894, *Cinema Journal* 16:26-33; Dick Johnson, 1980, The first picture show: Alexander Black's "Miss Jerry," *Journal of American Culture* 2:598-610; Kaveh Askari, 2003, Alexander Black and the art of the picture play, *The New Magic Lantern Journal* 9 (5):67-70; Kaveh Askari, 2007, Photographed tableaux and motion picture aesthetics: Alexander Black's picture plays, in James Lyons and John Plunket, eds. *Multimedia Histories: From the Magic Lantern to the Internet* (University of Exeter Press, Exeter UK), pp. 194-208.

10. Gerald Bordman, 2001, *American Musical Theater: A Chronicle* (Oxford University Press, New York), p. 187.

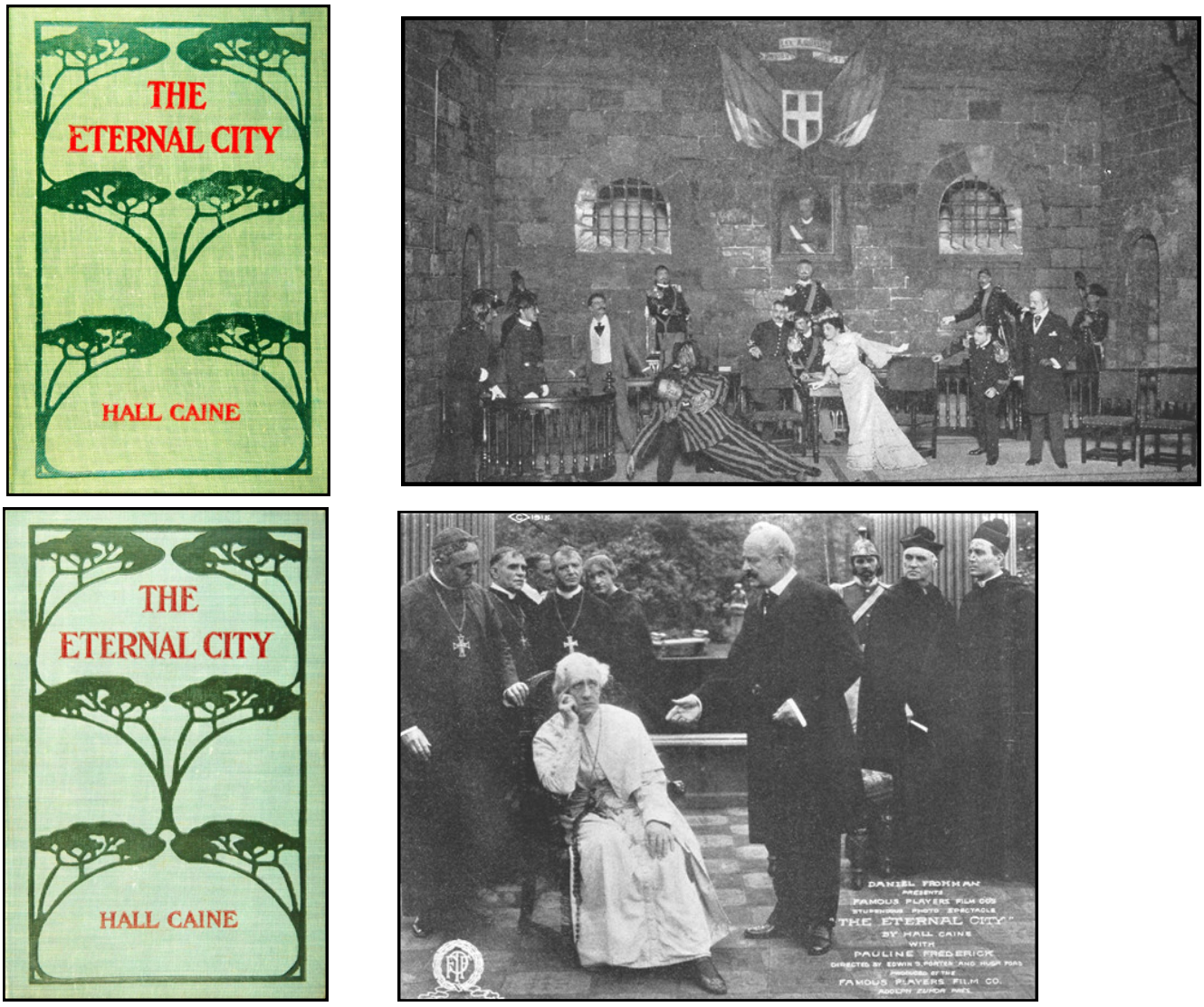


Fig. 36. Theater editions illustrated with Byron stage photographs often used the same binding and text pages as later Photoplay editions featuring photographs from silent movies. **Top:** Theater edition of Hall Caine's *The Eternal City* (1902), with a Byron photograph of a scene from the play. **Bottom:** Photoplay edition of the same book, with a scene from the silent movie (1914). Wells collec-

11. Descriptions of New York performance of *Yankee Doodle Dandy*: *New York Times*, Apr. 14, 1898, p. 6; July 10, p. 6; July 24, p. 6; July 26, p. 7; July 31, p. 8; Aug. 21, p. 4; Sept. 10, 15, 16.

12. *Hartford Courant*, January 21, 1899, p. 8.

13. Bordman, 2001, *American Musical Theater* (see note 10); Musical Theater Research Project: *Florodora* (January 1996) (http://www.geocities.com/musictheater/floro.html); revival of *Florodora*: New York Times, Apr. 6, 1920, p. 16; history of Florodora girls: Mara Bovsun, "All things exquisite: the Florodora Girls," *New York Daily News*, June 2, 2005. A description of the musical performance of *The Wizard of Oz*, illustrated with Byron's photographs of the play, can be found in Mark Evan Swartz, 2000, *Oz Before the Rainbow: L. Frank Baum's The Wonderful Wizard of Oz on Stage and Screen to 1939* (Johns Hopkins University Press, Baltimore MD). The musical bore little resemblance to Baum's original story.

14. Terry Borton and Deborah Borton, 2014, *Before the Movies: American Magic-Lantern Entertainment and the Nation's First Great Screen Artist, Joseph Boggs Beale* (John Libbey, New Barnet, UK).

15. William Winter, 1920, *The Life of David Belasco*, 2 vols. (Moffat, Yard and Company, New York NY). Craig Timberlake, 1954, *David Belasco: The Bishop of Broadway* (Library Publishers, New York NY). Lise-Lone Marker, 1975, *David Belasco: Naturalism in the American Theatre* (Princeton University Press, Princeton NJ). James Thomas, 1984, *The Art of the Actor-Manager: Wilson Barrett and the Victorian Theatre* (UMI Research Press, Ann Arbor MI). The realistic action-packed staging of plays by Belasco shares many of the characteristics of Joseph Boggs Beale's lantern slide art, and sometimes the same subject matter. For example, a favorite poetry slide set by Beale was based on the popular Victorian poem, "Curfew Must Not Ring Tonight," which featured a woman climbing into a bell tower by the light of the setting sun and swinging on the clapper of a bell to keep it from

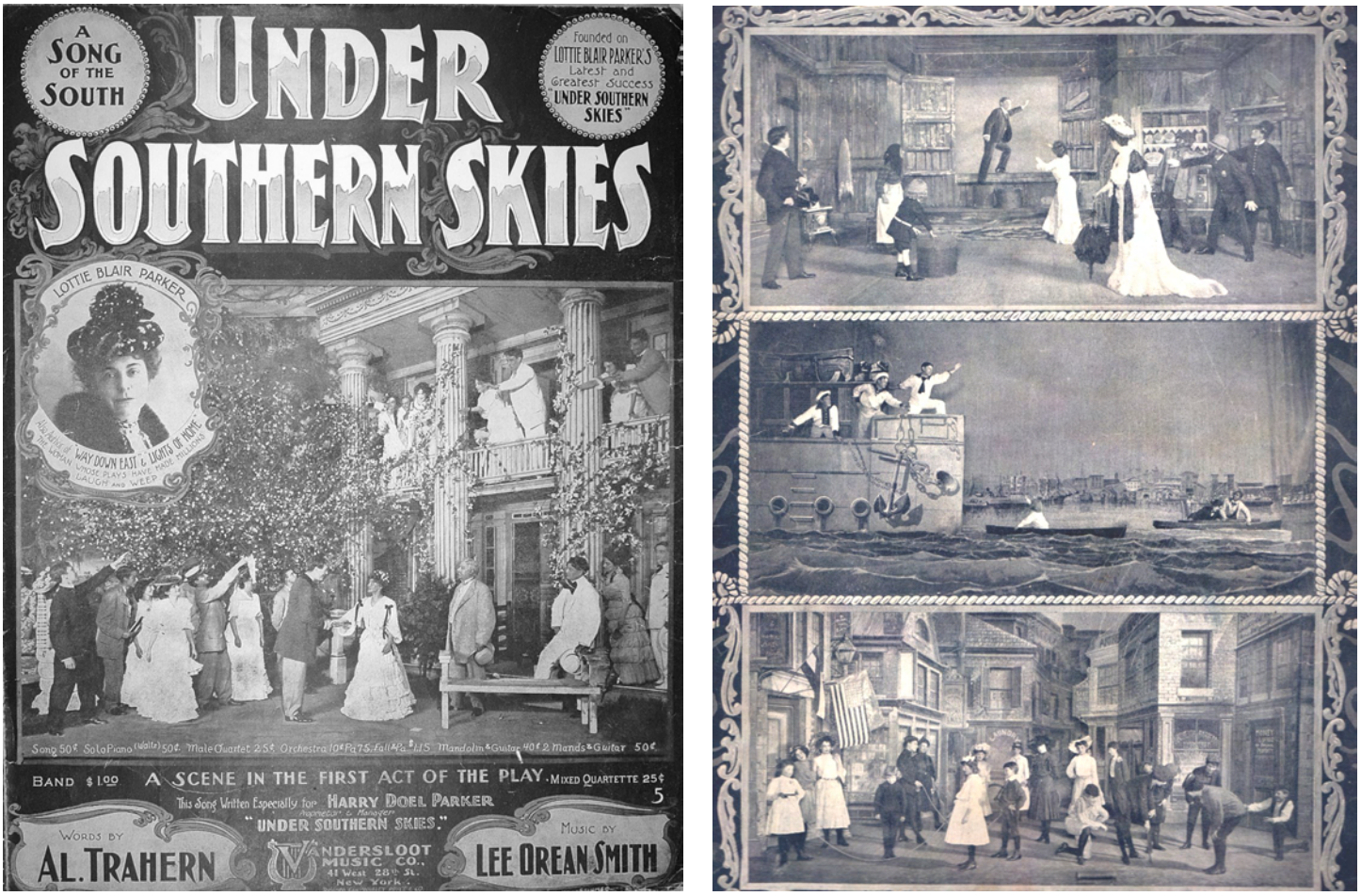

A SONG OF THE SOUTH
UNDER SOUTHERN SKIES
Founded on LOTTIE BLAIR PARKER'S Latest and Greatest Success "UNDER SOUTHERN SKIES"
LOTTIE BLAIR PARKER
"WAY DOWN EAST" "LIGHTS OF HOME"
A SCENE IN THE FIRST ACT OF THE PLAY.
BAND $1.00
MIXED QUARTETTE 25¢
This Song Written Especially for HARRY DOEL PARKER
"UNDER SOUTHERN SKIES."
WORDS BY AL. TRAHERN
MUSIC BY LEE OREAN SMITH
VANDERSLOOT MUSIC CO.

Fig. 37. **Left:** Sheet music for Lottie Blair Parker's *Under Southern Skies* (1901), with a Byron photograph of a scene from the play. **Right:** Back cover of sheet music of Lottie Blair Parker's *Lights of Home* (1904), with Byron photographs of three scenes from the play. Wells collection.

ringing, thereby saving her imprisoned lover from execution when the bell sounded. This was dramatically illustrated in Beale's 1894 lantern slides (see the cover illustration for Borton and Borton, *Before the Movies* [see note 16]). Belasco's play, *The Heart of Maryland* (1895), set during the American Civil War, features a similar scene in which a woman, played by Mrs. Leslie Carter, climbs into a bell tower by moonlight and stops the bell from ringing by swinging on the bell clapper, thereby saving her lover, whose escape from captivity would be signaled by the bell ringing. Belasco borrowed the scene directly from the poem, which he had recited as a schoolboy and later on stage as a young actor (see Winter, *Life of David Belasco*, p. 11, 44, 442; Timberlake, *David Belasco*, p. 161). *The New York Times* described scenes like this in Belasco's play as "largely, vividly, splendidly pictorial" (see Marker, *David Belasco*, pp. 52-53), a description that would apply equally well to Beale's slides.

16. Descriptions of *Pretty Peggy*: *New York Times*, Mar. 24, 1903, p. 9; Mar. 29, 1903, p. 26; Apr. 19, 1903, p.26.

17. Among the critics who took a dim view of *Zaza* was Belasco's biographer, William Winter, who described the story as "simple and vulgar" (see Winter, *Life of David Belasco*, vol. 1, p. 461), with "language of the gutter…. spoken in the tone and with the manner of the gutter" (Winter, vol. 1, p. 464). Apparently this did not deter the organizers of Byron's lantern slide p. 464). Apparently this did not deter the organizers of Byron's lantern slide show from including it in a program open to children. The plot of the play is summarized in *Mrs. Leslie Carter in Zaza* (no publisher, 1899), a souvenir booklet illustrated with Byron photographs, many of them the same images as in the lantern slides (author's collection).

18. On Clyde Fitch and *Sapho*: Peter Andrews, 1972, More sock and less buskin, *American Heritage*, April 1972. Descriptions of the performances of *Sapho* in Chicago and New York: *New York Times,* Nov.1, 1899, p. 7; Feb. 6, 1900, p. 6; Feb. 20, 1900, p. 7. *Sapho*'s legal problems: *New York Times*, Feb. 22, 1900, p. 1, 3; Feb. 24, p. 7; Mar. 6, p. 1; Mar. 8, p. 7; Mar. 23, p. 2; Mar. 25, p. 9; Apr. 5, p. 7; Apr. 6, 1900, p. 7. Olga Nethersole as a famous actress: *Olga Nethersole: a Collection of Pictures representing Miss Nethersole in some of her most notable impersonations* (R. H. Russell, New York, 1899, 1900) (illustrated souvenir booklets with Byron photographs; author's collection); each of these booklets has different photographs, with the 1900 edition focused on *Sapho*. Some of the images are the same as those in the lantern slides.

19. Joseph R, Grismer, 1900, *Way Down East* (hardcover book illustrated with Byron photographs), (J. S. Olgilvie Publishing Company, New York); Joseph R, Grismer, 1900, *Way Down East* (paperback book illustrated with the same Byron photographs), (J. S. Olgilvie Publishing Company, New

MY FAVORITE
Miss BLANCHE BATES in "The Girl of the Golden West."
DAVID WARFIELD AND MINNIE DUPREE IN "THE MUSIC MASTER"
"ROTOGRAPH" SERIES
Who giveth this woman to be thy wife?"

Fig. 38. **Top:** Postcard of Byron's photograph of David Belasco's *The Girl of the Golden West* with Blanche Bates (1905). **Bottom:** Postcard of Byron's photograph of David Belasco's *The Music Master* with David Warfield (1904). Wells collection.

York); *The Way Down East Encyclopedia* (a tiny almanac with Byron photographs of the plays and tables of random facts on miscellaneous subjects); *Wm. A. Brady's complete production of Way Down East* (small souvenir booklet with color versions of Byron stage photographs); *Souvenir Book of the Play, Way Down East* (booklet with a novellete of the play by Grace Miller White; same Byron photos as other souvenirs in large format) (all in the author's collection).

20. David Mayer, 1994, *Playing Out the Empire: Ben Hur and Other Toga Plays and Films. A Critical Anthology* (Clarendon Press, Oxford UK); Thomas, *The Art of the Actor-Manager* (see note 15); Rosemary Barrow, 2010, Toga plays and tableaux vivants: theatre and painting on London's late-Victorian and Edwardian popular stage, *Theatre Journal* 62:209-226.

21. Australian magic lantern show: Thomas, *The Art of the Actor-Manager* (see note 15), p. 143. The author describes the touring show as "a stereoscopic display," but most likely meant a "stereopticon" display. As with Byron's lantern slide show, an actress recited some lines from the play and sang some songs.

22. *Souvenir of the Sign of the Cross by Mr. Wilson Barrett* (souvenir of British performance) (W. & R. Downey, London, 1896). *Wilson Barrett's Sign of the Cross* (souvenir of 1914 film) (J. D. Walker's, World's Films Ltd., London, 1914) (author's collection).

23. *Souvenir Book of D. W. Griffith's Magnificent Elaboration of Way Down East* (Albert L. Gray, New York, 1920). In some 1898 performances of *Way Down East*, the role of Squire Bartlett was played by Burr McIntosh (1862-1942), who reprised the role more than two decades later in Griffith's film version of the play. In the intervening years, McIntosh pursued many different careers, some of which paralleled the career of Joseph Byron. In addition to being an actor, McIntosh was an accomplished photographer, who specialized in photographs of famous actresses. From 1903 to 1910, he edited and published the *Burr McIntosh Monthly*, a sumptuously illustrated magazine that mostly dealt with fine art and "lifestyles of the rich and famous." He also tried his hand at photojournalism, traveling to Cuba to cover the Spanish-American War for *Leslie's Weekly*. In 1905, he served as the official photographer on Secretary of War William Howard Taft's trip to the Philippines. He subsequently gave stereopticon lectures on Taft's trip and the need for the United States to build up its armed forces. Eventually he moved to California and became involved in the Hollywood movie industry as an actor and studio owner. On Burr McIntosh's life, see "Burr M'Intosh, 79, Actor, Author, Dies," *New York Times*, April 29, 1942; "Guide to the Burr McIntosh Photograph Collection," New York Historical Society (http://dlib.nyu.edu/findingaids/html/nyhs/mcintosh/). In *Way Down East* on stage (1898): *New York Times*, March 22, 1898, p. 7. Stereopticon lectures by McIntosh: "Burr McIntosh as a Lecturer," *Town and Country*, January 27, 1906, p. 25; announcement of McIntosh's lecture at Carnegie Hall, *New York Times*, May 6, 1906; "Taft's Party in the Philippines: Burr McIntosh Throws Them on the Screen," *Hartford Courant*, March 8, 1906, p. 7; "To Repeat Lecture: Burr McIntosh to be Heard Again Friday," *New York Times*, January 17, 1915, p. X9; "Burr McIntosh to Lecture Tonight, *New York Times*, March 8, 1917, p. 13.

24. Bernard V. Heathcote and Pauline F. Heathcote, 1985, The Clayton (Byron) family in England, *History of Photography* 9:57-73.

25. Estelle Jussin, 1983, *Visual Communication and the Graphic Arts: Photographic Technologies in the Nineteenth Century* (R. R. Bowker, New York); Michael L. Carlebach, 1992, *The Origins of Photojournalism in America* (Smithsonian Institution Press, Washington DC); Michael L. Carlebach, 1997, *American Photojournalism Comes of Age* (Smithsonian Institution Press, Washington DC).

26. Frank Luther Mott, 1957, *A History of American Magazines*, *vol. 4, 1885-1905* (Harvard University Press, Cambridge MA).

27. There has not been much scholarship on *The Illustrated American*. Most of the information on this periodical comes from the author's nearly complete collection of issues from 1890 to 1899. Mayer, *Once Upon a City* (see note 2) makes frequent reference to Byron's photographs in this newspaper. For further background, see Christopher R. Harris, 1999, The Illustrated American: "a revelation of the heretofore untried possibilities of pictorial literature," *Visual Communication Quarterly* 6:4-7; Karen A. Bearor, 2011, *The Illustrated American* and the Lakota ghost dance, *American Periodicals* 21:143-163.

28. Many of Byron's photographs of New York have been collected into a series of books based on original prints or negatives at the Museum of the City of New York: Mayer, *Once Upon a City* (see note 2); Simmons, *Gotham Comes of Age* (see note 1); Clay Lancaster, 1976, *Joseph Byron: Photographs of New York Interiors at the Turn of the Century* (Dover Publications, New York); Albert K. Baragwanath, 1985, *New York Life at the Turn of the Century in Photographs, by Joseph Byron, From the Byron Collection of the Museum of the City of New York* (Dover Publications, New York).

29. Some Byron photographs of immigrants and other street scenes are included in *King's Views of New York* (Moses King, New York, 1903).

30. Issues in the author's collection with Byron photographs: *Harper's Weekly* 1898-1910; *Leslie's Weekly* 1899-1910; *Collier's Weekly* 1897-1902; *New York Times Illustrated Weekly Magazine* 1897-1898; *Mail and Express Saturday Magazine* 1899-1904.

31. Articles on outdoor sports and other leisure activities with Byron photographs: *Outing, an Illustrated Monthly Magazine of Recreation*, February 1896, June 1904, January 1905, April 1906, December 1906, April 1908, November 1909. Issues with Byron photographs of the theater and miscellaneous subjects: *Town and Country*, many issues from 1902 to 1908.

32. *Correct Social Usage*, 2 vols., 9th revised edition (New York Society of Self-Culture, 1907).

33. *The Illustrated American* published full-page stage photos from the first issue (February 22, 1890), but the photographer was not always identified. By about 1892, Byron was identified as the "staff artist" for the newspaper (author's collection).

34. Stanley Appelbaum, ed., 1976, *The New York Stage: Famous Productions in Photographs* (Dover Publications, New York). Byron was not the first photographer to photograph full stage scenes using artificial light; that distinction goes to Joseph Falk, who photographed a scene from "A Russian Honeymoon" and several scenes from "The Rajah" in 1883. Few stage photographs were published before 1890.

35. The author's collection of *Our Gallery of Players* includes numbers 1-8 (1894-1896) and 10 (1897). Only the last number, entitled *Our Gallery of Plays and Players*, has Byron stage scenes.

36. Aubrey Fullerton, Recollections of a stage photographer, *The Bellman*, December 25, 1915, pp. 719-724. Most of this article consists of Byron's own recollections.

37. *New York Tribune Illustrated Supplement,* October 25, 1903.

38. Sidney Allen, 1907, Byron—"The Stage is my Studio," *Wilson's Photographic Magaz*ine 44:25-28.

39. The last issue in the author's collection with a Byron stage photograph is October 14, 1898, with a full page scene photo of John Drew in "The Liars." *The Illustrated American* continued into 1899, but ceased publication shortly after a disastrous fire.

40. *The Cosmopolitan*, November 1900 (author's collection).

41. The author's collection contains 28 issues of the *Mail and Express Saturday Magazine* from 1899 to 1904 with Byron stage photographs.

42. The author's collection contains scattered issues of *Collier's Weekly* from 1899 to 1902 with Byron stage photographs; *Harper's Weekly* 1901-1910; *Leslie's Weekly* 1900-1910. These periodicals also published many stage photographs by Byron's competitors, including Hall and White, two studios that succeeded Byron as leading theatrical photographers.

43. The author's collection includes a nearly complete set of *The Theatre* from 1901 to 1910, with scattered issues thereafter. Most issues in the early years contained many Byron stage photographs.

44. The author's collection includes a half dozen theater scrapbooks, all filled with programs, newspaper reviews, magazine photographs of plays, and photographs of individual actors and actresses. Three of these scrapbooks are in matching bindings and appear to be constructed by the same person. This person, presumably a woman, seems to have attended nearly every New York stage production from 1899 to 1910. Typically a two-page spread is devoted to each play, complete with a program and many photographs, mostly from *The Theatre*. The vast majority of the play scenes in the early years are by Byron, and there are some Byron photographs all the way to 1910. Often the author of these scrapbooks added hand-written notes about her attendance at the performances with a friend. Several souvenir booklets, such as *Olga Nethersole in Sapho*, are bound into the scrapbooks. Taken together, these scrapbooks provide a remarkable record of the New York stage at the turn of the 20th century. Scrapbooking in general was incredibly popular in the late 19th and early 20th centuries; the Library of Congress alone holds some 6000 scrapbooks. Among the most frequently consulted in libraries are those relating to the theater. See: Katherine Ott, Susan Tucker, and Patricia Buckler, An introduction to the history of scrapbooks, pp. 1-25, In Susan Tucker, Katherine Ott, and Patricia P. Buckler, eds. *The Scrapbook in American Life* (Temple University Press, Philadelphia, 2006).

45. These souvenir albums were printed on heavy paper and sumptuously illustrated with full-page photographs, many suitable for framing. Some of the Byron images are full-stage scenes; others are vignettes of one or more actors with elaborately painted backgrounds. Others have elaborate artwork framing the pictures. In addition to publishing individual albums about particular plays or actors, the firm of R. H. Russell collected several of the souvenir albums into a hardcover book, *The Illustrated American Stage* (1901). Souvenir albums in the author's collection illustrated with Byron's photographs [not all published by Russell] are: *Maude Adams in L'Aiglion* (1900), *John Drew as Richard Carvel* (1900), *Annie Russell in A Royal Family* (1900), *Julia Marlowe in When Knighthood was in Flower* (1901), *Brother Officers: a Comedy in Three Acts* (1900), *Olga Nethersole: A Collection of Pictures Representing Miss Nethersole in Some of her Most Notable Impersonations* (1900), *Maude Adams in the Little Minister* (1899) [this also has Byron stage photographs of other plays, including *Romeo and Juliet* and *Nathan Hale*], *Olga Nethersole as Sapho* (1900), *King Dodo Souvenir* (1902), *Souvenir Album, Mr. Robert Edeson (Soldiers of Fortune)* (1902), *Miss Alice Nielsen in The Fortune Teller and The Singing Girl* (1900), *If I Were King* (1901) [this album includes Byron photos with actors outlined in black, giving them a stained-glass appearance], *Wright Lorimer in The Shepherd King* (1904), *Kyle Bellew in A Gentleman of France* (1902), *Janice Meredith, a Play in Four Acts* (1901), *The Julia Arthur Book* (1899), *Maude Adams in Quality Street* (1901), *Blanche Bates in Under Two Flags* (1901), *Mrs. Leslie Carter in Zaza* (1899), *The Picture Book of Becky Sharp* (1899), *Virginia Harned in Alice of Old Vincennes* (1902), *Ethel Barrymore in Captain Jinks* (1900), *Maude Adams in Peter Pan* (1907), *Florodora* (1900) [two different versions with different pictures and designs], *Julia Marlowe as Mary Tudor* (n.d.), *Ben Hur* (1900).

46. The author's collection includes the following books with Byron stage photographs; no doubt it is an incomplete list: Wilson Barrett, *The Sign of the Cross* (Grossett & Dunlap, 1896); J. M. Barrie, *The Little Minister* (Grosset & Dunlap, 1897); J. M. Barrie, *The Little Minister (Maude Adams Edition)* (R. H. Russell, New York, 1898); Edmond Rostand, *Cyrano de Bergerac* (G. W. Dillingham Company, New York, 1898); William Makepeace Thackery, *Vanity Fair (Becky Sharp Edition)* (Harper & Brothers, 1899); Joseph R. Grismer, *Way Down East* (J. S. Olgilvie Publisher, New York, 1900); Clyde Fitch, *Barbara Frietchie, the Frederick Girl* (Life Publishing Company, New York, 1900); Edwin Caskoden, *When Knighthood was in Flower (Julia Marlowe Edition)* (Bowen-Merrill, Indianapolis, 1901); Justin Huntly McCarthy, *If I Were King* (R. H. Russell, New York, 1901); Clyde Fitch, *Captain Jinks of the Horse Marines* (Doubleday, Page & Company, 1902); Hall Caine, *The Eternal City* (Grosset and Dunlap, 1902); Charles Major, *Dorothy Vernon of Haddon Hall* (Grosset & Dunlap, New York, 1902); Richard Harding Davis, *Soldiers of Fortune* (Charles Scribner & Sons, New York, 1902); "Ouida" [Maria Louise Ramé], *Under Two Flags (Blanche Bates Edition)* (H. M. Caldwell, New York, 1902); James L. Ford, *The Story of Du Barry (Mrs. Leslie Carter Edition)* (Frederick & Stokes, New York, 1902) [special limited edition souvenir hardcover book for the opening of the Belasco Theatre, signed by David Belasco and Mrs. Leslie Carter]; Leo Tolstoy, *Resurrection (Players' Edition)* (Dodd, Mead & Company, New York, 1903); Lew Wallace, *Ben Hur (The Players' Edition)* (Harper & Brothers, 1904); Edwin Caskoden, *When Knighthood was in Flower (Theatre Edition)* (Grosset & Dunlap, New York, 1907).

47. Sheet music with Byron stage photographs include the following from the author's collection: "Lights of Home" (from a play of the same name by Lottie Blair Parker); "When Reuben Comes to Town" (from the musical farce *In Central Park*); "Under Southern Skies" (from a play of the same name by Lottie Blair Parker); "Tell Me Pretty Maiden" (from *Florodora*); "Sadie" (from *The Little Dutchess* by the Ziegfeld Musical Company).

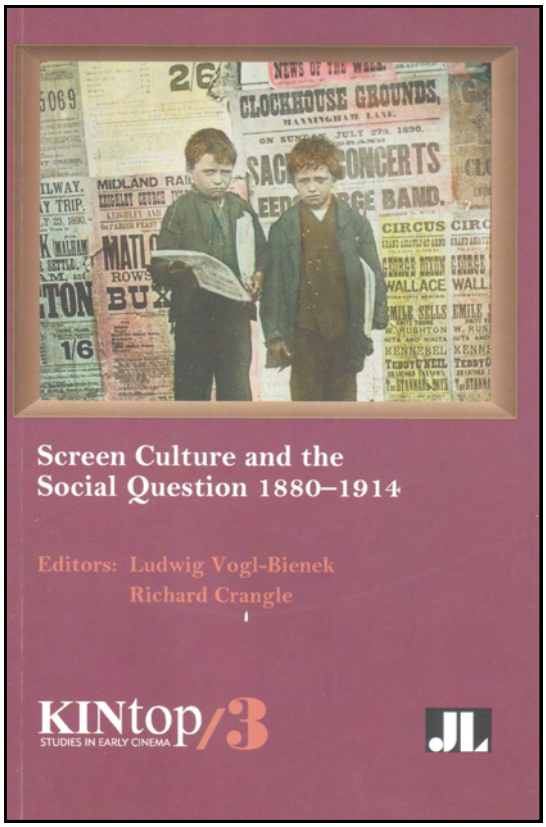
From library collections: "Down on Recreation Pier" (from *Lights of Home* by Lottie Blair Parker); "I Want to go Back to the Land of Cotton;" "Barbara Frietchie" (from a play by the same name by Clyde Fitch). No doubt there are many others.

48. The visual culture of theatrical photography is discussed in Barbara Hodgdon, 1996, "Here Apparent": photography, history, and the theatrical unconscious, pp. 181-209, In: Edward Pechter, ed., *Texual and Theatrical Shakespeare: Questions of Evidence* (University of Iowa Press, Iowa City); Barbara Hodgdon, 2003, Photography, theater, mnemonics; or, thirteen ways of looking at a still, pp. 88-119, In: W. B. Worthen and Peter Holland, eds., *Theorizing Practice: Redefining Theater History* (Palgrave Macmillan, London).

We 'Uns of Tennessee

A Young Wife

Seats of the Mighty



Ludwig Vogl-Bienek and Richard Crangle, eds: *Screen Culture and the Social Question, 1880-1914*. New Barnett: John Libbey 2014 (Series: KINtop Studies in Early Cinema, Vol. 3), 221 pages, ISBN 978-0-861-96709-4, £ 20, $27.

In the late nineteenth century, public performances using the magic or optical lantern were a widespread cultural phenomenon. Such performances established the screen as regular part of cultural life. While that is commonly known among our members, this book will provide new insights even for magic lantern experts The *cultural practices* in which these objects were used and in which lecturers engaged with an audience are the center of attention. Taking the case of debates around the Social Question in the UK, the US and Germany between 1880 and 1914, sixteen authors investigate the question of how magic lantern shows used the screen as a public space where different agents strove to convince the audience of their position. Alongside perspectives from various academic disciplines, archival, museological, curatorial, and educational concerns also are addressed.

The book is organized in three parts. In the first part, six essays investigate how public performances of magic lantern slides and film found and addressed their audi-

ences. Starting from a material or a specific topic, the authors reconstruct how the projected images were used by organizations and single persons to argue in favor of the reforms for which they campaigned. In these essays, information is derived from heterogeneous sources to chart the ways in which the objects were performed to 'make sense' to the audience. From these findings, more general conclusions about the "art of projection" – a key concept in this essay collection – are made.

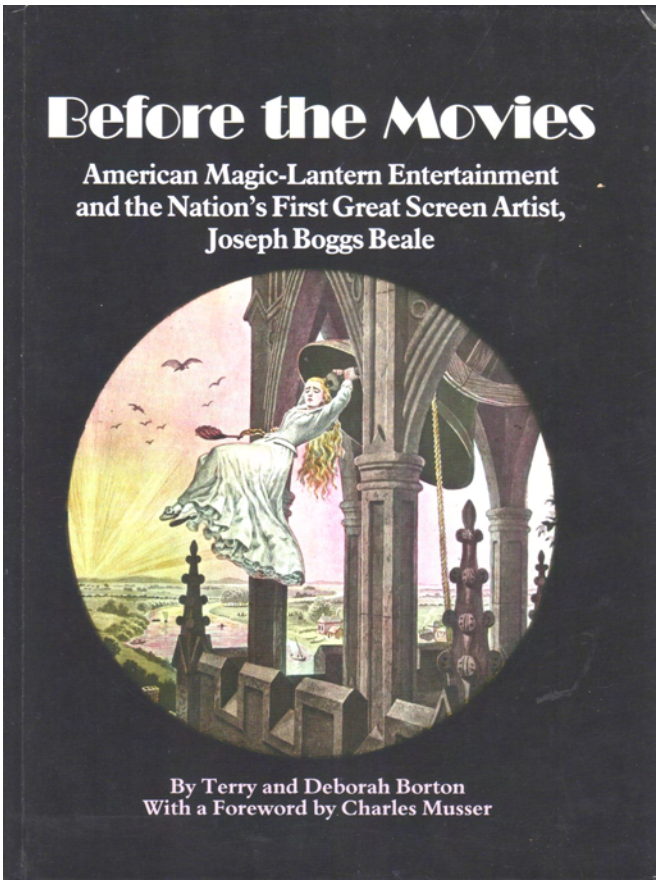
In his contribution, Ludwig Vogl-Bienek takes the slide sets *Street Life or People we Meet* (Riley Brothers, *c*. 1887) and *Slum Life in Our Great Cities* (Archer & Sons, 1892) as a starting point to chart topics that should be considered when lantern slides are investigated as part of performance practices: single slides were grouped into a narrative sequence, and the projected images were commented upon by a lecturer who sometimes, but not always, followed the intentions of the producers as explicated in the lantern readings. The same lantern slide could be used for different purposes because of the many possibilities for relating the projected image, the comment, live music, and the audience to each other. Other articles cover the economic exploitation of lantern slides and film in the same show (Martin Loiperdinger); the use of the magic lantern and the cinematograph for political persuasion (Stephen Bottomore); presentational strategies of images used by the social reformer Jacob Riis (Bonnie Yockelson); the adaptation of literary works by George R. Sims to lantern slides (Joss Marsh and David Francis), and the aesthetic and narrative similarities of Christmas lantern slides sets and early Christmas films (Caroline Henkes).

The essays of the second part comprise case studies of how charity organizations used lantern shows, early films and photography for social prevention, education, and entertainment of the poor. These well-researched cases cover health education in the U. S. (Marina Dahlquist); the temperance movement (Annemarie McAllister); lantern shows during charitable food distribution events for children (Karen Eifler); the use of lantern slides and film for entertainment and education in New York's immigrant Jewish community (Judith Thissen), and the various media that were used in the Harvard University's Social Museum, an institution advocating social reform (Michelle Lamuinère).

All of the studies show that there is much to gain in the understanding of historical material if questions about its context are considered. This leads the authors to understand lantern slides as a performance medium, as one element in a show also composed of many other elements. *Screen Culture and the Social Question* charts the complex relations in which various aspects of a lantern shows stand to each other. In the last section, three essays reflect on the possibilities to teach about, study, document and archive these relations between single slides to each other, to spoken and written words, to other slides and slide sets and other visual media.

From an academic perspective, this volume has the potential to become a valuable reference book, for it is the first publication on magic lantern slides in which authors from various disciplines, institutions, and research traditions study the same topic and use the same terminology for the phenomena they describe and analyze. The consistent use of terminology is refreshing for academic and non-academic readers alike, as it does not leave the reader guessing each time what the author actually means (a problem encountered more in academia and cultural heritage institutions than among collectors). As such, *Screen Culture and the Social Question* is likely to help overcome dispersion of studies around the magic lantern by introducing a vocabulary that enables a systematic comparison of the findings across disciplinary boundaries, collector's knowledge, and knowledge held by archivists and curators. This integrative approach comes at the right moment, as in the last five or so years, there is increasing interest of scholars from various disciplines in studying the magic lantern as a medium in its own right rather than as a pre-mature forerunner of cinema – a change in perspective long advocated by society members.

The reproductions of lantern slides (mostly from life model slide sets), film stills, and newspaper clippings are nicely executed, many of them in full-color, which really is worth mentioning in academic publishing. Moreover, the authors largely avoid jargon, and their conclusions are supported by their profound knowledge of the material, making it a pleasurable read for collectors as well (who afterward might look at the life model slides in their collections with more admiration). In spite of a missing glossary and index, I recommend *Screen Culture and the Social Question* to everyone with an interest in western nineteenth-century social history and magic lantern culture.—**Sarah Dellmann.**


Before the Movies
American Magic-Lantern Entertainment and the Nation's First Great Screen Artist, Joseph Boggs Beale
By Terry and Deborah Borton
With a Foreword by Charles Musser

Terry Borton and Deborah Borton. 2014. *Before the Movies: American Magic-Lantern Entertainment and the Nation's First Great Screen Artist, Joseph Boggs Beale.* John Libbey Publishing, New Barnet, Herts, UK (distributed in the U.S. by Indiana University Press). ISBN 9780 86196 711 7 (hardcover). 200 pp. $48.00.

Most members of our society are familiar with the magic lantern art of Joseph Boggs Beale, having seen hundreds of his slides in the Bortons' magic lantern shows that have become a highlight of our conventions. For decades, the Bortons have been researching the life and work of Beale, and their research has been cited by dozens of other scholars. Now the first major published product of their research is available to scholars and collectors. Their book provides a short introduction to Beale's life and places his work in the context of 19th century magic lantern culture, as well as the more restricted world of magic lantern illustrators. A more comprehensive biography of Beale, aimed at a general audience, is in preparation. Much of the book is a Catalogue Raissoné of Beale's lantern slides, covering the more than 2000 images that he produced. The catalogue represents an incredible amount of work. Every known slide set that contains Beale images has been examined, identified, and dated as thoroughly as possible, mainly by scouring scores of catalogs of a huge number of distributors that sold Beale slides. The sets are organized by topic—literature, religion, history, temperance, secret society, etc. Each set is illustrated by one color image, but information is provided on each individual slide within the sets. In most cases, the color images are from slides that were owned by Beale himself, now in the Bortons' collection. Their collection, and those of other collectors and institutions, also hold many of the original wash drawings, painted by Beale in grayscale and then photographed and colored by his slide manufacturer, the Briggs Company. Some of these drawings are illustrated in the catalogue or elsewhere in the book. The quality of color reproduction throughout the book is excellent and allows the reader to appreciate the artistry of Beale's lantern slide work in its full glory.

Beale's images are full of detail, providing much for audiences to look at when the slides are projected. For example, Beale's slides of Edgar Allan Poe's *The Raven* show all sorts of furniture, books, decorative items, pictures on the wall, and even a clock that changes time as the story progresses (Fig. 1). To me, slides like these bring to mind the elaborately decorated stage sets popular at the time, especially in plays produced by David Belasco, who was famous for his attention to detail (see our feature article). Presumably this reflects a common aesthetic of the period.

Fig. 1. An exquisitely detailed rendition of Poe's *The Raven* by Beale, which resembles the elaborate stage sets of David Belasco at the same period. Borton collection.

While Beale obviously strove for historical accuracy in his slide images, some historical lapses are evident. For example, in his slide of the semi-mythological First Thanksgiving (Thanksgiving was declared a national holiday by Abraham Lincoln in the 1860s), the Puritans and Indians feast on roasted turkey that could have come out of a modern oven, rather than a wild bird roasting on a spit over an open fire, as would have been likely in the 17th century. The scene includes enormous pumpkins and squashes that one might find in a county fair, not the small, semi-domesticated versions available at the time. A Puritan woman carries a distinctly 19th century soup tureen, while the Indians are decked out in feather headdresses and fringed clothing more suitable for a 19th century Wild West Show than for natives of New England in the 1600s (Fig. 2). Nevertheless, the overall effect is that of an iconic image of a familiar scene in American history.

Fig. 2. Beale's illustration of the first Thanksgiving, which takes some liberties with historical accuracy, yet provides an iconic image recognizable to everyone. Borton collection.

Certain themes are repeated frequently in Beale's slides. Just glancing through the images in the book suggest that Beale was especially fond of angels, usually with pink wings; American flags, which become a centerpiece for many patriotic slides; and palm fronds, which appear everywhere from Biblical scenes in the desert, to the swamps of Louisiana in *Evangeline*, wild plants in *A United States Soldier's Dream*, and potted plants in Victorian parlors. A to minute detail and dramatic action is displayed to full advantage.

This book makes a convincing case that Beale was by far the most prolific and most skillful artist producing artwork specifically for the magic lantern. In addition, the book contains a lot of other interesting information. For example, I was struck by how late Beale's work actually was—he did not start drawing images for lantern slides until 1881, and he continued through the period of the First World War. The peak of his production was in the 1890s, which means that the popularity of slides illustrating stories, songs, poems, etc. was quite late in the 19th century and carried over into the 20th century. This is consistent with recent research showing that the popularity of illustrated lectures also peaked around the same time, as did the popularity of toy magic lanterns.

I also was fascinated by the story of how so much Beale material found its way into the hands of the Bortons, the two people most able to make use of it. A large number of slides actually owned by Beale himself came to them through a woman who used them for magic lantern shows in her restaurant. Other Beale material such as scrapbooks, letters, and original drawings came to them or to various institutions through other improbable routes. Indeed, it is astonishing how much material survives at all, making it possible to write this book. There have been some tragedies as well, most notably a 2005 fire that destroyed the Biblical Arts Center in Dallas, a major repository of original Beale wash drawings and slides of Biblical subjects.

The Bortons' book is by far the most impressive treatment of American magic lantern culture published to date, and the only one that describes in detail how magic lantern slides were created. Their book covers much more than Beale. Detailed discussions of other magic lantern artists and the whole lantern slide industry are included as well. The book is introduced by an unusually long and surprisingly personal Forward by distinguished cinema scholar Charles Musser, who not only places the Borton's scholarship in the context of previous work in the field, but also describes their obsessive pursuit of anything related to Beale. Anyone with a serious interest in magic lantern history, especially in the United States, should buy a copy of this book.—**The Editor**.

Willem Albert Wagenaar, Annet Duller, and Margareet Wagenaar-Fischer. 2014. *Dutch Perspectives: 350 Years of Visual Entertainment.* The Magic Lantern Society, London. ISBN 978-0-9929628-0-7. 228 pages, over 600 illustrations. £ 39.50 (paperback).

Dutch Perspectives, the recently published book by the Magic Lantern Society, was conceived by the late Willem Wagenaar, an academic (psychologist) with a passion for the magic lantern. Willem had the rare combination of being an able researcher, an impressive collector, and a superb showman. This book, like many of Willem's shows, was a collaborative work. He involved his family (four members) and other people he respected (Annet Duller, author of five chapters, and Tristen Mosert) to help put it together. What emerged is not a book with a single voice but a fascinating collection of perspectives and a kaleidoscopic look at 350 years of Visual Entertainment in the Netherlands. There is certainly something in this book for everyone interested in the magic lantern.

There is a great deal of material in the book about shows and performers. Tony Dugdale, a former chairman of the Magic Lantern Society, once told me, " Great lanternists can walk the dog around the tree." Willem Wagenaar was able to make the dog sit up, offer a paw and then walk it around the tree. A natural storyteller, his mind was a fertile ground for inventing dialect, stories, and plots. He did things with the magic lantern that were difficult to fathom. In a chapter about magic lantern performers in the Netherlands after 1900, his daughter Elisabeth writes about her father as one of these showman. She even explains one of his mystifying tricks (well worth reading). Another performer, Martha Riozzi, the last Serpentine dancer in the Netherlands, to whom Annet Duller has devoted a chapter, fascinated me. Duller's use of source materials, including the Riozzi family slides, playbills and family letters allows her to conjure up the feeling of seeing Riozzi on stage. Duller writes:

> The dancer brings together her arms like closed wings, new music sounds and, unfolding her dress, she conjures up a gigantic butterfly in glittering colours. Her smile is silently suspended above the butterfly, and her dark eyes are glittering. She turns around, and another butterfly appears on her back. It is a dance performed on a single spot, a play with light and focus; sometimes only a single wing is in focus, sometimes just the butterfly's body, with the wings remaining blurred. Then the material sways and conceals all the butterflies, and the magic material drops, no longer held aloft. The butterfly lady looks up, makes a little bow to thank her audience, and leaves the room. A little later, the Lumière cinematograph rattles anew.

The book has no pretention to serve as a coffee table collector's catalogue, yet one cannot pass through the pages filled with stunning images of slides, lanterns, and prints, many never seen before, without noticing how impressive Wagenaar's collection is. Wagenaar described his own passion for collecting when he said,

"*There must be very strong biological mechanisms which make collecting valuable for survival: relating to food, relating to nest material, relating to keeping together your offspring. But the main thing is 'buitgevoel', the sensation of acquiring booty . Those who possess the true sensation of acquiring booty don't know how to stop.*"

Certainly the pages could have been filled with items drawn exclusively from the Wagenaar collection, but to the benefit of the book, a long list of individual collectors and several museums including the Rijksmuseum, and Museum De Lakenhal have contributed an incredible array of images.

Finally a substantial part of the book is devoted to research and some of the most compelling chapters consider early contributions by Dutch scientists, artisans and artists. Willem was particularly drawn to the great Dutch scientist, Christiaan Huygens and the knotty question of who invented the magic lantern. He kept a portrait of Huygens in his home and his collection is part of the Christiaan Huygens Theatre.

The second chapter of *Dutch Perspectives* is largely a reprint of an article "The True Inventor of the Magic Lantern, Kircher, Walgenstein or Huygens?", by Willem, Margreet and their son, Lodewijk, first published in 1979. At the time of its publication, the article was an important

piece, crystallizing existing doubts about the historical crediting of Anthanasius Kircher as the "inventor" of the magic lantern, while offering substantial evidence in establishing that Christiaan Huygens, was, in fact, the "inventor" of the magic lantern. This position has held sway ever since, but one never knows if new research will uncover evidence that corroborates or refutes this view. What is certainly indisputable is the centrality of Huygens within the earliest discussions of the magic lantern.

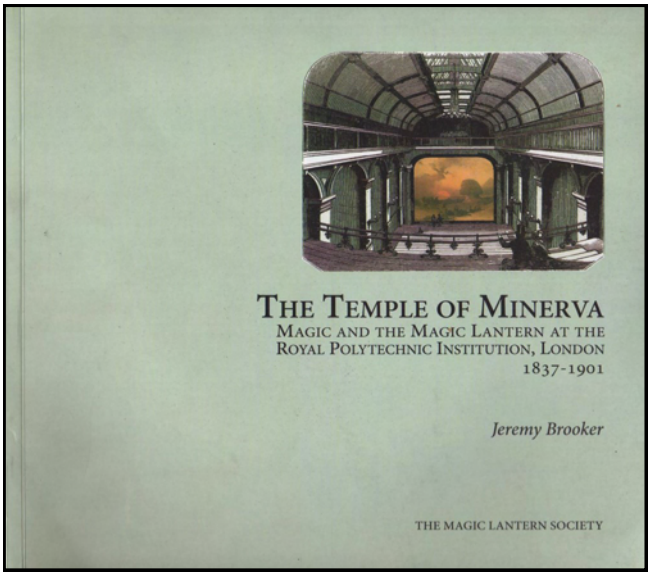
The arrival of the lanternist and the show (Collection Christiaan Huygens Theatre).

The next few chapters of the book deepen our knowledge about Dutch artisans and artists who were involved with magic lanterns. There is a lot of new information about the Musschenbroek firm that produced lanterns and slides, according to the authors, beginning as early as 1659 until 1765, including practical tips about how to identify Musschenbroek slides. We see not only the famous 's Gravesande lantern made by the Musschenbroek firm, but also a smaller Musschenbroek lantern in the Christiaan Huygens Theatre collection. We also have the pleasure of seeing many early slides and the artwork they were copied from or inspired by.

There is a fascinating look at the political context of some early magic lantern prints, including six images contained in the book *Het Groote Tafereel der Dwaasheid* (The Great Scene of Folly), published in 1720, the infamous South Sea Bubble. The book was made up of prints, poems and songs satirizing the investment craze promoted by John Law and his Mississippi Company. In six of the prints a magic lantern and lanternist appear and in one the lanternist, his lantern on his back, is sinking in water. Duller says the accompanying texts refer to the lantern as a device for projecting tricks, deceit and lies.

There also is an interesting chapter looking at other forms of early visual entertainment that had an impact on the development of the magic lantern. Here there is information about firework displays, illuminated peepshow views, Chinese fireworks, and displays of multiple layers of glass views (Diaphanoramas).

Sadly, Willem was unable to see the finished book. He did not know when he discussed the book with his wife Margreet, and then invited Annet Duller to be a co-author in 2009 that he would fall gravely ill in 2010 and not live to see its completion. He did however, extract a promise from Margreet and Annet that they would finish the project. Their contributions, tenaciousness, and perseverance paid off, and the result is this wonderful book. As Deac Rosell's book *Magic Lantern* has brought heightened attention to the importance of German contributions to the development of the magic lantern, so this book will add to the appreciation of Dutch contributions.—**Dick Balzer.**


THE TEMPLE OF MINERVA
MAGIC AND THE MAGIC LANTERN AT THE ROYAL POLYTECHNIC INSTITUTION, LONDON 1837-1901
Jeremy Brooker
THE MAGIC LANTERN SOCIETY

Jeremy Brooker. 2013. *The Temple of Minerva. Magic and the Magic Lantern at the Royal Polytechnic Institution, London 1837-1901.* The Magic Lantern Society, London. ISBN 978-0-9510441-9-3. 190 pp., 80 illustrations. £ 40 (paperback).

Jeremy Brooker's extremely well researched and well written new book provides a chronological history of the Royal Polytechnic Institution, a center of magic lantern entertainment in the Victorian era. The building itself was modified many times, transforming it from primarily an exhibition space to a venue for presentations of the oxy-hydrogen microscope, dissolving views, Pepper's ghost illusion, and eventually the Lumière cinématographe. Brooker charts the various additions and modifications with architectural drawings, showing how each change in the building's structure set the stage for the next use of the space. He also charts the evolution of the Royal Polytechnic as an institution. He has uncovered a lot of information in archives regarding the institution's financial situation, which was often precarious, and the ongoing tension between its role as an entertainment venue and its role as a scientific institution. The book gives by far the most detailed history of magic lantern entertainments at

the Polytechnic and provides important information about magic lantern culture in 19th century Britain.

Brooker has explored all sorts of archives, consulted obscure and well-known 19th century newspapers, and has made good use of materials in private hands, including images from collections of members of the Magic Lantern Society in the UK. He also makes full use of previously published research on the London entertainment scene and the history of science and the interaction between the two. Particularly interesting is his discussion of the influence of Sir David Brewster, inventor of the kaleidoscope and one form of the stereoscope, on the early attractions at the Royal Polytechnic.

The main focus of the book is the dissolving view performances and other optical entertainments for which the Royal Polytechnic was famous. Brooker provides considerable detail on the history of magic lantern entertainments, the spectacular large-format slides used in the presentations, the custom-made projection lanterns, and other aspects of the lantern slide shows. The artists that painted the gorgeous slides are discussed in detail, and some of the slides are illustrated in color. There also is extensive discussion of John Henry Pepper, who led the Polytechnic for many years and greatly influenced its presentations, not the least through his famous ghost illusions. Pepper was a key figure who brought science to popular audiences, not only through his lectures and presentations at the Polytechnic, but also through his popular books on science. Brooker includes in his book a discussion of the rise of "rational recreations" in the 19th century and the role of the Polytechnic in promoting them.

Interest in the sort of dissolving view shows using hand-painted slides that were featured at the Polytechnic gradually faded in the late 19th century, with hand-painted slides having been supplanted by the more realistic photographic lantern slides. Many writers in the *Optical Magic Lantern Journal*, founded in 1889, favored the use of photographic slides as being more professional, and also advocated for the replacement of the term "magic lantern" with "optical lantern" for the same reason. One of the most interesting parts of the book deals with Edmund Wilkie, a former lecturer at the Polytechnic, who fought a rear-guard action to preserve the artistic legacy of the hand-painted magic lantern slide in the pages of the *Optical Magic Lantern Journal*, long after interest in that form of entertainment had faded and the Polytechnic had met its demise.

This book will be a treat for any member of our society. It is well researched, well written, and beautifully illustrated. The design and production by the Magic Lantern Society are first rate. The book deserves a wide readership not only among those interested in magic lanterns, but also historians of science and those interested in Victorian popular culture. **—The Editor.**

The Research Page provides short summaries of scholarly research related to magic lantern history in a variety of disciplines. For a complete bibliography of research articles related to the magic lantern, visit the Zotero Magic Lantern Research Group at: http://www.zotero.org/groups/magic_lantern_research_group.

Bernd Scholtze. 2014. The beginnings of the modern toy industry in Germany: Peter Friedrich Catel and the first toy lanterns. *The Magic Lantern*, no. 1:1-10.

The Magic Lantern Society in the UK has revamped its research journal. Now titled *The Magic Lantern*, the publication combines research articles with some newsletter material and book reviews. It is published in full color, giving readers the opportunity to enjoy lanterns and slides in their full glory.

The initial issue of the new journal starts with a superb article by Bernd Scholtze on the beginnings of the toy magic lantern industry in Germany. The period of toy lantern manufacturing before 1870 has been almost entirely neglected by scholars. Scholtze traces the origins of the toy magic lantern industry to the 1780s. He focuses on the simple hand-made stamped tin magic lanterns, which can be found in some museums and private collections, but about which little was known. He describes in detail the toy business of Peter Friedrich Catel, one of the earliest dealers in toy magic lanterns and one of the first toy dealers to issue a printed catalog of his wares. Many of the lanterns sold by Catel were supplied by the Rose workshop of Nuremberg. Several early Rose lanterns are illustrated with photographs, as is the 1790 catalog issued by Catel that includes the first known image of a toy magic lantern. There also are color illustrations of some very early hand-painted German toy lantern slides from around 1800, from the author's collection.

Scholtze has uncovered a great deal of new material in various archives, and his article completely changes our knowledge of the history of toy magic lanterns, which previously were considered a phenomenon of the late 19th century. Any collector or scholar with an interest in toy magic lanterns should read this important article.

Lester Smith. 2014. The slipping slides of Alfred Pumphrey of Birmingham. *The Magic Lantern*, no. 1:11.

The same issue of *The Magic Lantern* contains a one-page piece by Lester Smith on Alfred Pumphrey, one of the lesser known British manufacturers of slipping slides (motion slides). His slides were fairly simple in design; several of them are illustrated, as are pages from a catalog showing a variety of motion slides.

***The Magic Lantern Society Newsletter*, Number 115 (March 2014) and *The New Magic Lantern Journal*, Volume 11, Number 8.**

Before the Magic Lantern Society renamed its journal, the *Newsletter* and *New Magic Lantern Journal* were being published together, with the latter imbedded in the former. This issue of the *New Magic Lantern Journal* contains a selection of short articles by Bill Barnes. The longest is "The Chronophotographers" (pp. 7-9), an interesting and well-illustrated article on the history of attempts to reproduce motion with a series of still photographs. Included are short discussions of all manner of "-scopes" and "-tropes," including the Stereofantascope of Jules Duboscq (1852), the Omniscope of Henry du Mont (1859), the stereoscopic zoetrope of Peter Henry Desvignes (1860), the Kinematoscope of Coleman Sellers (1861), the stereoscopic phenakistiscope of Bonelli and Cook (1863), the Phasmatrope of Henry Heyl (1870), the Phantascope Lantern of John Arthur Roebuck Rudge (1884), the Zoopraxiscope of Eadweard Muybridge, and a host of other devices designed to view or project sequences of still photographs, some in stereo, that simulated motion.

Other Bill Barnes contributions, some only a page or half-page long, include "The Magic Lantern in 18th-Century Theatre" (p. 10), "The Eidophusikon at the Exeter Exchange" (p. 11), and "The Kloster-Neuzelle Theatre of the Passion of Christ—a Pre-cinemas Presentation of 1750" (pp. 11-13). All of these are illustrated with interesting images from the Barnes archive or other collections. The newsletter portion of the issue contains some interesting material as well, including a photograph of a very early 18th century London magic lantern found in a cabinet of physics in Uppsala by Lester Smith.

***The Magic Lantern Society Newsletter*, Number 116 (June 2014) and *The New Magic Lantern Journal*, Volume 11, Number 9).**

The research journal portion of this issue contains a number of interesting and well-illustrated articles. The first is by Helmut Wälde, entitled "Beautiful Sets of Finely Painted Glasses for the Burning Mirror, or The Dutch Diafanorama" (pp. 7-10). This article describes very rare paintings on glass that fit together in layers, sometimes as many as four, resulting in an illusion of depth. Wälde's article is based mostly on research done for a 1990 doctoral thesis by Hermina Christiane Kuiper, who is now deceased. The paintings were designed to be viewed by means of a concave mirror, and the method of viewing is explained in the article.

The rest of this issue is filled out with several one and two page articles. A posthumous article by Colin Fryer discusses the collaboration between Robert William Paul and Birt Acres, two early pioneers of motion picture photography and presentation (p. 11). Bill Barnes contributed a short but well illustrated article on "England's Earliest Film Studios" (pp. 12-13). Many of these were little more than open-air sheds, until the introduction of glass-house film studios and eventually film studies illuminated by electric lights (1902). Lester Smith uses some newly obtained programs to discuss the career of "Benjamin John Malden (1838-1933), a Prominent Lecturer of the Royal Polytechnic" (pp. 14-15). Malden gave illustrated travelogues using a triunial lantern to show dissolving views. He gave thousands of lectures on his trips to foreign countries, including 20 visits to Switzerland. His son, Arthur Malden, started giving his own travelogue lectures in 1902, using a combination of lantern slides and motion pictures, and was still at it as late as 1932. The hit of that season was a lecture on the 1930 performance of the Oberammergau Passion Play.

***The Magic Lantern Society Newsletter*, Number 117 (September 2014) and *The New Magic Lantern Journal*, Volume 11, Number 10.**

This issue of the *New Magic Lantern Journal* begins with an interesting article on "Christmas Day in the Workhouse: From Ballad to Film via the Magic Lantern" (pp. 7-9) by Lydia Jakobs. It describes a well-known English ballad by George R. Sims published in 1877 that was adapted for the magic lantern using Bamforth life-model slides, and later was made into both American and British silent films. The article provides a good example of the use of the magic lantern to address social issues, as described in the recent book *Screen Culture and the Social Question 1880-1914*, reviewed in this issue of the *Gazette* (that book contains a chapter on magic lantern adaptations of the ballads of George R. Sims by Joss Marsh and David Francis).

Bill Barnes keeps up his steady output of well-illustrated articles with two contributions. The first, on "The Panorama Building of Robert Barker, in Leicester Square, London, and its Vicinity" (pp. 10-12), provides a fascinating look at the fate of Barker's original Panorama building, part of which is now a church. The article also discusses and illustrates other buildings in the surrounding area that have connections with magic lanterns, moving pictures, and other entertainments. The article is richly illustrated with old prints, old photographs, and current photographs of the buildings. Many of these monuments to the history of visual entertainment are now gone. The other contribution by

Barnes is a short article on "The Paris 'Cabarets Illusionistes'" (p. 14) in the Montmartre area of Paris. The article is illustrated with pages from a souvenir booklet issued by this theater, as well as some postcards. Some of these images have close affinities with the devilish stereo cards known as "Diableries," discussed in a book review in a previous issue of the *Gazette*. Another one-page research article in this issue is a follow-up to one of Bill Barnes's previous contributions. Hauke Lange-Fuchs gives further details about "Birt Acres' Studio" and the films that were produced there (p. 13).

Martin L. Johnson. 2014. The well-lighted theater or the semi-darkened room? Transparency, opacity and participation in the institution of cinema. *Early Popular Visual Culture* 12:199-212.

This article deals mostly with the issue of how movie theaters should be lighted and fear of fully darkened theaters. It starts, however, with an account of short story published in *Frank Leslie's Popular Monthly* in 1891, entitled "The Terrible Magic Lantern." The story involves a showman whose lantern slides mysteriously show the criminal activities of members of the audience. Eventually the room is plunged into darkness when a servant kicks over the magic lantern, allowing the showman to escape in the darkness. An engraving from the magazine showing the magic lantern show is included in the article.

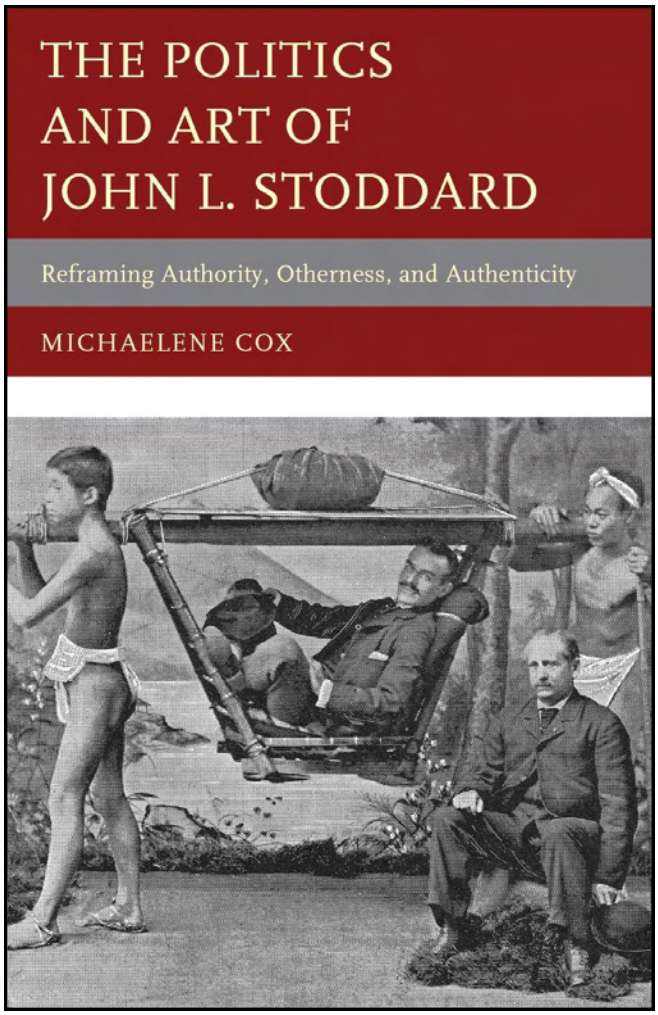
Deac Rossell. 2014. *Demolition d'un mur*: The social construction of technology and early cinema projection systems. *Early Popular Visual Culture* 12:304-341.

Deac Rossell examines the history of early cinema through the evolution of devices for projecting motion pictures. There is considerable discussion of the magic lantern, both in terms of screen culture of the projected image and the actual technology of projection. Many early motion picture projectors consisted of devices to accommodate film that were added on to existing magic lanterns. Early motion picture culture emerged into a culture already very familiar with magic lantern practices and became integrated into that culture. Rossell sees a tendency in much of the older scholarship on magic lanterns to relegate the device to the status of pre-cinema artifacts. Even the work of Charles Musser comes in for some criticism for introducing the concept of "screen practice" and discussing the magic lantern, only to drop any reference to magic lanterns in the rest of his history of early American cinema. Recent work has shown that magic lantern practice evolved in parallel with the cinema for decades into the 20th century. This article also contains a detailed discussion of the contributions of chronophotographers such as Marey and Anschütz, as well as the contributions of Emile Reynaud and the Lumière brothers to motion picture technology.

Granville Ganter. 2014. Mistress of her art: Anne Laura Clarke, traveling lecturer of the 1820s. *The New England Quarterly* 87:709-746.

This article is unique in two respects. First, it provides an interesting picture of a magic lantern lecturer from quite early in the 19th century, before the era of the stereopticon, including a detailed itinerary of lecture engagements starting in the 1820s. Second, the lecturer was a woman, certainly a rarity in that period, or any time in the 19th century. The author notes that her life and career have largely escaped the notice of historians, and it is fair to say, she has escaped the notice of magic lantern scholars as well. This meticulously researched article brings the lecturing career of this unusual woman to life, using material from early 19th century newspapers, various archives, and some of Clarke's surviving papers, including the receipt for her purchase of a magic lantern.

Clarke began her lecture career in Philadelphia in 1822, speaking on topics such as English grammar, Biblical history, and American history. She illustrated here early historical lectures with poster-sized charts that she drew herself. In 1825, she purchased a Carpenter phantasmagoria lantern and 71 copper-plate sliders from John McAllister's optical shop. The slides included a large set on costumes of the world. She then went on tour through cities of the Northeast, many of them the same visited by stereopticon lecturers in the 1860s and 1870s. Large cities such as Baltimore, Philadelphia, Hartford, Albany, Buffalo, Providence, Portland, and Boston were included in her itinerary, as were smaller cities and towns such as Northampton, Lowell, Newburyport, and Pittsfield, Massachusetts; Bath, Brunswick, Hallowell, and Augusta, Maine; Woodstock, Windsor, Rutland, and Burlington, Vermont; and Troy, Auburn, Plattsburgh, and Keeseville, New York. Only a few pages of this lengthy article are devoted to Clarke's use of the magic lantern, but it provides a fascinating look at the career of a previously unknown magic lantern lecturer. Two of Carpenter's copper plate sliders of costumes are illustrated.



Michaelene Cox. 2014. *The Politics and Art of John L. Stoddard. Reframing Authority, Otherness, and Authenticity.* Lexington Books, Lanham MD. ISBN 978-0-7391-8870-5. 161 pages, illustrated. $80.00 (hardcover).

When I learned that a new book on the lecturer John L. Stoddard had been published, I was eager to acquire a copy. There has not been a biography of Stoddard published since 1935, and that biography, written with the cooperation of Stoddard, is full of errors and omits significant parts of his life.[1] Not the least of these is the fact that no mention is made of his first marriage, which ended in divorce initiated by his wife, or the son produced by that marriage. The son, Lothrop Stoddard, grew up to be a notorious racist who wrote several books on the superiority of the white race; he later became a supporter of Adolf Hitler and the Nazi regime in Germany. Leaving him out of his official biography may have been John Stoddard's method of disowning his son. If so, Lothrop Stoddard reclaimed his patrimony when he wrote a biographical sketch of the lecturer Burton Holmes and conspicuously described himself as the son of the lecturer John L. Stoddard.[2]

Michaelene Cox, a political scientist and author of this new book, has uncovered some previously unknown facts about Stoddard, including his first marriage, but there still is relatively little information available on Stoddard's personal life, and she does not attempt to write a full biography. Toward the end of this short book, she also discusses some of Stoddard's political views, unearthing some largely unknown writings from the decades after he retired from the lecture circuit. His views were unorthodox at best—he supported Germany and Austria in the First World War, and he took a dim view of the British, the French, and especially the Russians, whom he blamed for instigating the war. He also excoriated the United States, the Wilson administration, and American corporations that supplied arms to the Allies. He never returned to the United States. This section of the book, which is in the author's main field of study, is well researched and well written.

Most of the book is devoted to analyses of his illustrated lectures, as represented by his published books of lectures, and particularly photographs that include Stoddard in the pictures. Unfortunately, readers hoping for a useful exposition of Stoddard's career as a magic lantern lecturer will be disappointed. The author does not understand the history and culture of the magic lantern. She appears to be unaware of the existence of either magic lantern society and does not cite any of their publications. Furthermore, she diminishes the efforts of previous scholars who have written about Stoddard's lectures. She argues that Stoddard has been largely forgotten or neglected by serious scholars, but "When we do see his name dropped here and there, it is generally in the literature of the lyceum and travel, almost always in the context of a magic lantern fad and then only gratuitously" (p. 139). I don't understand what this means, but it is quite unfair to scholars like X. Theodore Barber and Rick Altman, both of whom have discussed Stoddard in detail in the context of the illustrated travel lecture in America.[3]

In her attempt to give Stoddard a privileged position as "the prince of lecturers," she largely ignores the entire lantern-slide lecture business in the United States in the late 19th and early 20th centuries. In the author's view, the stereopticon in Stoddard's hands became a vehicle for scholarly lectures; in the hands of others, it simply was "use of magic lanterns and other razzle-dazzle to draw crowds" (p. 6). She undervalues the work of Burton Holmes, treating him as merely a successor to Stoddard and an "entertainer." She states that the published lectures of Holmes were mostly "picture books" that included photographs he had taken, while Stoddard's lectures are described as "scholarly essays" and "elegant discourses;" the source of these descriptions is Stoddard's son, Lothrop. This ignores the fact that the lantern slide photographs taken by Holmes, many expertly hand-colored, were superior to Stoddard's, both from

a technical and an artistic point of view.[4]

The author winds up one chapter by stating, "It is fair to say that John Stoddard was truly America's last lecturer" (p. 44). Stoddard was a pioneer in his field, but he was neither the first nor the last lecturer to use the magic lantern or stereopticon. Terry Borton has outlined the careers of more than 200 "eminent" magic lantern lecturers on the Chautauqua circuit, many in the post-Stoddard era, who were thoroughly professional, produced slick advertising brochures, and gave lectures organized into annual courses on a range of topics, including travel.[5] This probably just scratches the surface in terms of professional lantern lecturers active in the United States. There was an equally robust lantern-slide lecture business in Britain and Europe; indeed, the magic lantern was the key to the success of illustrated lectures for many decades.[6]

The core of the book is an analysis of some of the 5000 photographs that appear in the published volumes of Stoddard's lectures. There is an implicit assumption that the published versions exactly replicate the spoken lectures, although there are reasons to think that this is not always true. This part of the book is very theoretical, drawing on the work of the usual suspects in such photographic analyses—Roland Barthes, Walter Benjamin, Michel Foucault—along with a host of others. The author seems to view all possible theoretical constructs as equally valid in addressing issues of authority, otherness, and authenticity in Stoddard's photographs. For any theoretical construct to be useful, however, it needs to be anchored in the reality of the photographs themselves, and unfortunately, this is not always the case with this book.

Take photograph on the cover, for example. Here we see Stoddard himself (the authority) in a sort of litter, called a kago, supported by two scantily clad Japanese men (the others), while a traveling companion sits nearby. The author quotes from Stoddard's own account of this scene, commenting on the contrast between Stoddard's neat clothing and the rumpled appearance of his exhausted friend. It is worth quoting from Stoddard more fully, so we can understand the relationship of the photograph to the text:

> From this point on, the beaten roads are left, and only narrow paths ascend the hills. Hence, on the morning after our arrival, we found ourselves confronted by the most novel style of conveyance we had thus far seen. "What under heaven is this?" I cried, as I caught sight of it. "Must I get into this thing, and haven't you any blankets for these horses?"
>
> My friend sat down upon a rock and vowed he would not go. "Give me a jinrikisha," he moaned; "I'd rather be once more a baby jumper in my little carriage, than a mere stone in a sling, as you will be in that!"
>
> He finally compromised on an armchair, hung on bamboo poles and carried by four men; but I resolved to give this vehicle a thorough trial. So crawling in, like a dog into its basket, I crossed my legs after the fashion of a Turk who had fallen over backward, and told my well-groomed steeds to go ahead. The unique and novel instrument of torture to which I thus subjected myself is called a "kago." It is a shallow basket, suspended from a bamboo pole, on which it swings irregularly like an erratic pendulum. Two men take this upon their shoulders, while a third follows as a substitute; for they change places usually every fifteen minutes. Mine changed every five….
>
> On a broad road, one experiences no sense of danger in these swinging cars; but, once in a while, when I was being carried thus along a path two feet in width—a mountain grazing my right elbow, and a ravine a thousand feet in depth just under my left shoulder blade, I used to wonder just what would happen if one of these men should stumble; or if, becoming weary of their load, they should suddenly shoot me out into space like a stone from a catapult….
>
> After about four hours of this kago-riding, we reached the summit of a mountain pass, called Otemetoge. From this point a glorious vista met our gaze. Behind us, in the distance, lay Miyanóshita [a hot spring] and its neighboring villages, resembling a group of islands in an ocean of green foliage…The sky was clear; and gazing eagerly toward the west, we saw, directly opposite our point of observation, the grand old sacred mountain of Japan—the world-renowned Fuji-yama.[7]

This account provides an adventurous description to accompany the photograph. The presence of Stoddard in the photograph supposedly affirms that he was actually present on his travels, as the author states repeatedly. There is a clear separation between the white traveler as authority and the "others," Japanese men described by Stoddard as horses (another photograph in the published lectures a few pages later shows two men carrying a Japanese woman in a kago; the photograph is captioned "human ponies").[8]

The problem is this: the photograph of Stoddard is quite clearly posed in a photographic studio, probably by a Japanese photographer. The Japanese men stand on a hard floor of the studio and leave no footprints, while Stoddard's traveling companion sits on a fake rock. Behind Stoddard is a painted backdrop showing a mountain (Fuji-yama?), and a lake with water that is mysteriously prevented from flowing across the foreground, apparently blocked by a thin row of

generic painted vegetation. In other words, the whole scene is contrived, a fact that brings into question the authenticity of both the photograph and the written description. It is possible that the description is true, or mostly true, and the photograph was posed to fit the description. It also is possible that the photograph was taken first, and the story invented to fit the picture. In either case, there is some deception going on; it is hard to imagine anything less authentic than an indoor photograph of outdoor travel.

Several pages after this photograph appears in Stoddard's book, there are three others showing a woman being carried in a kago. All were posed in a studio, and one shows a painted backdrop with a lake and mountain in the background.[9] Cox says a photograph "can be interpreted as verifiable testimony to a particular moment in time, and it can be viewed as a kind of speech act" (p. 141). The problem with Stoddard's lectures is that the photograph and the speech don't always match up.

Stoddard's two published lectures on Japan are full of photographs taken against painted backdrops in a studio, probably purchased from a local Japanese photographer. Many Japanese lantern slide photographers took such posed pictures, even for "outdoor" scenes.[10] In fact, many of Stoddard's published lectures are full of studio photographs, as well as photographs that have been cropped, retouched, embellished, turned into vignettes, and otherwise modified for publication in book form. Human figures and animals are painted onto photographs of landscapes; water reflections are painted onto lakes; shadows are painted onto city streets; clouds are painted on the sky; vegetation is enhanced.

Some of these changes were necessitated by the limits of photography in that era. Moving objects or small, distant objects often were blurred. Clouds almost always had to be painted or added photographically, because the sky usually appeared washed out. These sorts of modifications and improvements, along with Stoddard's use of posed photographs, would make for a fascinating study of how supposedly non-fictional texts were illustrated. Unfortunately, the author of this book does not address these issues.—**The Editor**

Notes and References

1. Daniel Crane Taylor. 1935. *John L. Stoddard: Traveller, Lecturer, and Litterateur* (P. J. Kennedy and Sons, New York).

2. Lothrop Stoddard. 1939. *Burton Holmes and the Travelogue: A Life Story as Told to Lothrop Stoddard (*George F. Lasher Printing Company, Philadelphia).

3. X. Theodore Barber. 1993. The roots of travel cinema: John L. Stoddard, E. Burton Holmes and the nineteenth-century illustrated travel lecture. *Film History* 5:68-84. Rick Altman. 2004. *Silent Film Sound* (Columbia University Press, New York). Chapter 4 ("Lecture Logic") compares the lectures of Stoddard and Burton Holmes in some detail.

4. Genoa Caldwell. 2006. *Burton Holmes Travelogues. The Greatest Traveler of his Time, 1892-1952* (Taschen, Cologne, Germany). This sumptuously illustrated book leaves no doubt about Holmes's skill as a photographer.

5. Terry Borton. 2013. 238 eminent American "magic-lantern" showmen: the Chautauqua lecturers. *The Magic Lantern Gazette* 25 (1):3-35.

6. Richard Crangle. 2001. Next slide please: the lantern lecture in Britain, 1890-1910. In: Richard Abel and Rick Altman, eds. *The Sound of Early Cinema* (Indiana University Press, Bloomington), pp. 39-47. Martin Hewitt. 2012. Beyond scientific spectacle: image and word in nineteenth century popular lecturing, pp. 79-95. In: Joe Kember, John Plunkett, and Jill A. Sullivan, eds. 2012. *Popular Exhibitions, Science and Showmanship, 1840-1910* (Pickering and Chatto, London). Kentwood D. Wells. 2013. George Reed Cromwell (1835-1899): America's most famous forgotten magic lantern showman. *The Magic Lantern Gazette* 25 (4):3-45. Lester Smith. 2014. Benjamin John Malden (1838-1933): A Prominent Lecturer of the Royal Polytechnic. *The New Magic Lantern Journal* 11 (9):14-15. Ludwig Vogl-Bienek and Richard Crangle, eds. 2014. *Screen Culture and the Social Question 1880-1914* (John Libbey, New Barnet, UK).

7. John L. Stoddard. 1897. *John L. Stoddard's Lectures, vol. III. Japan II* (Balch Brothers, Boston), pp. 133-136. On p. 135, there is another photograph, not discussed by Cox, which shows Stoddard in a kago outdoors near a bridge over a river.

8. *John L. Stoddard's Lectures, vol. III. Japan II*, p. 136.

9. *John L. Stoddard's Lectures, vol. III. Japan II*, p. 136-137.

10. A studio-posed "outdoor" scene of a Japanese woman being pulled in a rickshaw by a man wearing a straw raincoat appears on the cover of Charlotte Fiell and James R. Ryan, eds. 2011. *Memories of a Lost World: Travels Through the Magic Lantern* (Fiell Publishing, Ltd., no place of publication). The same photo appears in the book (p. 482, photo number 447) with an inaccurate caption: "Jinirikisha on a rainy day, Japan 1870s." Numerous other Japanese studio photographs of "outdoor" scenes appear in this book. Photo number 477 (p. 508) shows a "Tatooed postman, Japan, 1880's," also posed in a studio, with the man carrying a packet of letters on a pole resting on his shoulder. Exactly the same photograph appears in Stoddard's lecture (p. 127), except the right-to-left orientation of the photograph is reversed. Stoddard claimed to have encountered the postman while "rolling through the country in jinirikishas," never mentioning that the photograph was posed indoors by a commercial photographer and most likely purchased by Stoddard in his shop.

Kaveh Askari. 2014. *Making Movies Into Art. Picture Craft from the Magic Lantern to Early Hollywood.* Palgrave and British Film Institute, London. ISBN 978-1-84457-695-1. 171 pages, illustrated. $32.00 (paperback).

Kaveh Askari is the leading scholar working on the picture plays of Alexander Black, a form of pictorial story-telling with magic lantern slides of live models. The first chapter of this book deals with Black and his picture plays, mostly material that has previously been published in academic journals and books. The rest of the book discusses the influence of art and academic art instruction on early cinema, particularly the pictorial style of motion pictures and the use of *tableaux* in early films. The book is aimed primarily at an audience of film scholars.—**The Editor.**

Fig. 34. **Top:** Five souvenir albums of plays, illustrated with Byron stage photographs. **Bottom:** Six books illustrated with Byron's photographs from stage plays. Wells collection.

Color photogravure plate of a scene from *As You Like It* (1904) from a stage photograph by Joseph Byron. Published by *The Theatre* magazine. Wells collection.

Front cover: Colored scene from William Brady's *Way Down East* (1898), from a photograph by Joseph Byron. The same scene was included in a lantern slide show, "Byron's Gigantic Illuminated Stage Pictures" (see Fig. 15, p. 10). Wells collection.